NMA

5

CAN MUSIC OR WRITING HOPE

TO RUB YOUR NOSE IN REALISM?

$5.00

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The Rationales

Chris Mann

Editorial

The overriding feature of this fifth issue of NMA magazine is the notion of responses to music, and we present here a variety of approaches to this question. While the study of musical responses implies a degree of detachment, the object of study is itself a subjective phenomenon and it becomes increasingly difficult to define the parameters at work. One major problem confronting this field is that the studies often entail a degree of subjectivity which would not ordinarily be permissible in other fields of scientific research, for example. The problem is made more acute by the interdisciplinary nature of the work. As such we could not hope to provide an overall view of what is an enormously broad area of research, and even less to arrive at some form of general conclusion. Indeed we have had to content ourselves with presenting a range of recent (and not so recent) contributions to the field.

The study of audience responses is an area which has gained currency in recent years and we present here a number of articles concerned with this question. While the contributions by Daniel Kahans and Marco de Marinis deal predominantly with the theatrical experience it should be clear that the arguments can easily be transposed to the concert hall, since the demarcation between concert and theatrical performance is becoming increasingly fine. These are complemented by a reprint of a 1923 study by Gilliland and Moore by way of providing historical background to the issue. Denise Erdonmez' overview of music therapy presents another aspect of how we might work with responses, as does Pauline Oliveros' article.

Another strand throughout this issue is the 'problem' of criticism which itself is of course a form of response deserving some mention here. It is hoped that the articles by Stan Anson, Amanda Stewart and Paul Greene will provide food for further thought.

The use of single page articles prepared by the contributors themselves (a feature of our second issue) is also continued in this issue in an attempt to provide a degree of freedom and control to contributors which is not generally available in Australian publications. We are also pleased to present a facsimile reproduction of Syd Claytons' 1969 score for *How to Write a Chinese Poem*. As usual the accompanying NMATAPE will give readers a chance to hear the musical work of contributors and so place these articles in an aural context.

Contributions to NMA magazine are welcome and should be typed and double spaced. We can accept no responsibility for the return of manuscripts unless accompanied by return postage. Please note that subscriptions are available at $10 for two issues of the magazine only, or $25 for the combined magazine/tape issue.

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Old Whines in New Battles or, 20th Century Music and 18th Century Reviewers

Stan Anson

One of the enduring myths of criticism is that the critic is the bearer of an omnivorous intelligence which is able to process — that is to analyse and evaluate — any object with complete detachment. This capacity is sometimes attributed to a 'critical apparatus': usually a vague mixture of analytic procedures which are imagined to be value-neutral, and aesthetic values which are imagined to be historically and culturally neutral. This critical apparatus is merely a tool, like a piece of scientific apparatus: the analytic procedures are like a bunsen burner, which permits the critic to distill out the various constituents of the object; the aesthetic values are like litmus paper, which enables the critic to determine the qualities of those constituents. Needless to say the critic's intelligence is not an instrument to be applied indifferently to all possible objects of criticism — anymore than bunsen burners and litmus paper can be applied indifferently to all physical objects. So far from being a mere instrument for the analysis and evaluation of cultural products, the critic's intelligence — that 'apparatus' — is itself a cultural product. The sorts of answers one gets about an object of critcism will be determined by the sorts of questions one asks of it, and these questions are in turn determined by the critical apparatus one deploys. Criticism, so far from yielding up complete, universal, and invariable truths about its objects, can offer no more than partial — that is both biased and incomplete — reactions. Criticism is no less subject to historical and cultural determination than its objects, and just because it is so determined, determined by processes over which the individual critic has little influence and no control, the conclusions reached in any given piece of criticism will be, from the point of view of the critic, perfectly random.

The criticism of modern music in the broadsheet press will serve to illustrate. The problem here is that the critic, for example Kenneth Hince in the Melbourne **Age**, invariably does not have a critical apparatus adapted for the reception of modern music.[1] The music-critical vocabulary shared by both the reviewer and his readers is essentially gastronomic, with occasional seasonings of classical formal analysis. This vocabulary is inadequate for dealing with musics aiming, for example, at cerebral rather than sensuous effects, or which do not fit the formal paradigm that was prevalent around 1800. While in the present case I am considering the consequences of this attitude of delectation for contemporary music, this should be taken to imply neither that all twentieth century music is aimed excusively at the cerebrum, nor that all earlier musics are aimed exclusively at the senses. Nonetheless there may be a difference in the way contemporary music relates to its theory as compared to the music of the past, and this lies in the greater readiness of contemporary composers to self-consciously refer their compositions to a critical, metamusical discourse, in the medium of language. To the extent that a piece of music expresses or **enacts** its theory — as, say, the fugue does — it is the necessary **signal** of that theory; to the extent that a piece of music **refers** to its theory — as much modern music does — it is the arbitrary signifier of that theory. The relation between musical signifier and theoretical signified, being arbitrary, must be learned, and it is the effort to learn these connections — the connections which produce the meaningful **sign** — which the gastronomic critic refuses to make. Moreover, 'theory' does not mean the same thing in both of these contexts: in the eighteenth century case it tends to indicate merely a body of formal rules, while in the modern case it may have conceptual as well as formal implications.

Because the critic is unable to ask the right questions he receives no answers, and has nothing to relay to the reader. He is unable to speak about the object because, in an important sense, he is unable to see — or in this case hear — the object. The critic's deafness to the music is in fact complemented by a blindness to the theatre of the performance. Indeed these handicaps reinforce each other, since in modern music the theatrical meanings invested in the performance (**not** recital) are often integral to the meaning of the music. Indeed, when the performance is taken as part of the **form** of the music any separation between the two becomes impossible, and an inability to apprehend one necessarily implies an inability to apprehend the other. This means that the critic is obliged to construct a range of spurious objects through his own critical activity in order to sustain the illusion that the criticism is **about** something. In the last analysis, this criticism is really only about itself.

The most important method of deflecting attention from a consideration of the music — the object of criticism which remains invisible to the critic — is to skip between various elements of the performance, elements which form layers around the periphery of the object and therefore suggest its presence, even if that presence is never experienced directly in the review: discussion focuses sometimes on the critic's mental states (layer 1), sometimes on the playing (layer 2), sometimes on the staging (layer 3) and sometimes on the location of the performance in time and space (layer 4). Of these the first two layers are the most important; the third and fourth are used only in the last resort. For example a review of the Anthill production of Monteverdi's **Coronation of Poppea** (30 May 1985) is addressed almost entirely to the 'seedy little auditorium' (layer 4), the costumes, make-up and publicity (layer 3), the 'texture of sound' (layer 2), and the 'black fathomless depression' the performance created in the critic, which persuaded him to leave at interval since 'it was better out in the rain' (layer 1). This depression is induced by a modernist production design, and even the 'ineffably beautiful music' cannot alleviate it. The ancient music of Monteverdi is comprehensible to the critic (even if he can say nothing very informative about it), but the modern production is not; it is this incomprehensibility, this invisibility of the production to him

KENNETH HINCE
Music

Show was a turn-off

MUSIC

KENNETH HINCE

I HEARD only half of Frank U. Pam's concert with The Melbourne Musicians on Wednesday, because I left at interval. I did [illegible] vanity, fractious[illegible]

[illegible] solo harpsichord of Elizabeth An[illegible] in the E major Concerto of [illegible] overall,

ONE NIGHT last year I walked out of a concert in Melbourne at interval.

No matter whose concert: it was a concert that I was being paid to review. It was filching another night from my life, and it was not worth reviewing professionally, because the quality of performance was less than professional.

It may surprise some people who read newspaper reviews to hear that, on the whole, critics do not enjoy putting performers down.

One of my distinguished predecessors on 'The Age', that excellent musician Donald Gallienne, used to sweat blood before he wrote even a mild reproof. He would hardly more than a pretty and extraordinary lengths to uncover evocative background score for a documentary film on leaves and that he could praise in the different performance.

[illegible] was benign, to a fault. And yet, there are in my experience more critics [illegible] who would share this fault, and temper [illegible] reviews as he did, than there are [illegible] who would be inclined to score a few [illegible] points by insulting the [illegible] ers.

[illegible] s I drove home from my interval con[illegible], which I had left in atrabilious de[illegible] ssion, I started to recall other nights [illegible] en I had left the theatre or the concert [illegible] ll early, either black and sullen or red [illegible] ith rage.

Young Jimmy Sharman's 'Don Gio[illegible] anni' for The Australian Opera came to [illegible] nind first.

It was a perverse production from a brash young man who simply did not know the masterpiece he was handling.

The late Tony Frewin, that most efficient of press officers, poured orange juice over my forehead as I fled from the theatre just before Don Ottavio's last *Lo giuro* in the middle of the first act.

It was orange juice because there was no water to hand, and I was out of the [illegible] re because this was one of the first [illegible] ductions of classical opera [illegible] en confronted with in

Adelaide Festival

[illegible] silly production had the [illegible] ing around the stage like [illegible] rom 'Alice in Wonderland' in [illegible] . Nothing in the production [illegible] ing to do with Mozart's score. [illegible] ster stood up for his interests.

[illegible] ne made, Sharman has [illegible] has committed some [illegible] But his PR machine is [illegible] ars from the fact that he [illegible] helmet and daredevil when [illegible] . Good luck, Jimmy. Good [illegible] dead and all, meat for any

[illegible] eeks of this abysmal 'Don [illegible] of Sharman, I walked out of [illegible] erformance of this enigmatic [illegible] ece after the first scene.

[illegible] ow it was in Vienna, at the State [illegible] The production, from Zeffirelli, [illegible] middle age. No surrogate produc[illegible] d emerged from Hungary, and the [illegible] amer-and-zabaglione production fell [illegible] vly apart in its hectares of pastel and [illegible] ize curtains.

A chancey tourist Chinese dinner in [illegible] he Kaerntnerstrasse, with a few little [illegible] bottles of the Schwechachter beer which I still prefer to the more elegant Goesser [illegible] beer of the inner city, was a far better [illegible] option than another act of this torpid [illegible] production.

It was at Vienna, again, that I walked [illegible] out of an earnest production of Pfitzner's

An insubstantial offering which said very little

MUSIC

KENNETH HINCE

THE single Adelaide program of the Canadian percussion group Nexus began and ended with pieces by Steve Reich.

It was clever programming, because the exceptional virtuosity of the playing stood out more clearly here than anywhere.

Between Reich and Reich we heard works by Takemitsu, William Kahn (one of the Nexus ensemble), Bruce Mather, and John Cage. In fact Cage's "Third Construction", dynamic and constructive stuff, was probably the most fruitful and musical work on the program.

And there was also something called "Corporel" by Vinko Globokar, described as "a percussion solo for body".

Only two years old, it tried with acutely embarrassing failure to revive those old-hat tricks of the silly sixties, when performers would prick balloons, throw ping-pong balls at each other, zoom up and down the aisles like kiddies pretending to be aeroplanes, and gargle and spit on the stage.

This Globokar had Russel Hartenberger (another of the Nexus group) stripping to his skinny, ageing and not remarkably attractive torso, doing a few easy gymnastics and postures, tapping and clocking various parts of his surface anatomy, mouthing a few syllables, snoring and grunting, and generally making the kinds of noise you can probably do better for yourself under the shower if you feel inclined.

Of Mather's "Clos d'Audignac" I can find nothing to say, because it said absolutely nothing to me.

Gentle, humane, of refined sensibility, Takemitsu often seems to me a perplexed victim of the Western rape of Oriental cultures. Fuelled partly by mediocre Western musicians who mistake their own impotence for the utter decay of the Western tradition, this has been as brutal and unthinking in its own way as American Coca-Cola tourism, which is despoiling the cities and the peoples of Asia and what survives of their natural beauty and resource.

Written into a purely Japanese ambience, this "Rain Tree" might have been a thing of integrity and significance. Heard in ours, it is hardly more than a pretty and evocative background score for a documentary film on leaves and coloured lizards.

As a mere performance, the concert was spectacular and explosively brilliant, with first-rate ensemble playing and with extraordinary subtleties of metre and rhythm) laid one across another with laser accuracy.

Beyond this, there was a little music theatre, a little actual music, but not much of either.

The self-conscious and formalised movement of the players about the stage could hardly pass for real theatre. It had no reference grid of meaning. And the two Reich pieces were only ingenious mathematical exercises which could be done today on a computer.

However well the Reich was played, it produced nothing of much greater significance than a strip of broadloom raw material, waiting for a composer to turn it into music. And it is unlikely that there are still many people looking forward to a third Reich.

A night of generous [illegible]

[illegible] AL J. PYERS chose Schubert [illegible] Professional [illegible]

[illegible] strał playing,

[illegible] ahler and the [illegible] played Peter [illegible] grove I', perhaps [illegible] bourne perform[illegible]

[illegible] been sympathetic [illegible] Sculthorpe's music [illegible] aster of 'Rites of Pas[illegible] 13. Committed to the [illegible] rgumentative, discur[illegible] tern tradition, to the [illegible] of development and dis[illegible] of dramatisation of the [illegible] and found his choice [illegible] ale, I have found [illegible] e indolent, static. [illegible] posers, of course — has come [illegible] — with many other modern [illegible] est with a kind of statement [illegible] ich is spatial, even calligraphic, [illegible] e a Japanese woodblock print or [illegible] eograph. I have favored the tra[illegible] ditions of the classical West, which [illegible] handle music as an art in time [illegible] rather than an art in space.

Partly for this reason, I have not agreed with the identification of Sculthorpe as a man who has forged a really Australian idiom. There is a sense of nationality in his music, certainly, but it is more oriental than it is Australian, in the terms of my experience of Australia.

In the [illegible] 'Mangrove I' a [illegible] impressive piece o[illegible] It is superbly scored: [illegible] if its main lines are pictoria[illegible] stationary, it is a mightily effective [illegible] evocation of immemorial parts of [illegible] the Australian landscape which [illegible] few of us will ever see, unless the [illegible] tourist industry runs monorails [illegible] through them.

This music was new to me, and I cannot say much about the performance other than it seemed very [illegible] clear and well defined.

Although there was no short[illegible] change at all in this concert, its [illegible] heart lay, unexpectedly, in the [illegible] opening work, the 'Unfinished' Symphony of Schubert.

In the past Iwaki has not done as well with classical Viennese music as he has with late romantic music, but this was a wonderful performance — gentle, quiet, restrained, with a memorable transparency of texture and glowing patterns of twilight color.

As with every fine performance, the composer was given the greatest honor, and the two movements of this symphony shone out as a peerless monument of early romantic music. Because of the Schubert, you could forget that there is a Messiaen playing. I doubt that there is an orchestra, or a conductor, better compliment for an orches[illegible]

The performance reviewed was given last [illegible] the second of three, [illegible] Monday night. [illegible]

I do not feel guilty or re[illegible] any of these departures. No de[illegible] of duty was involved. In fact there a[illegible] times when to leave, either in black depression or in red rage, is the only thing to do. It is a kind of review in itself.

Iwaki cl[illegible] flawed by swooning

[illegible] group Musica [illegible] directed with [illegible] by Reinhard [illegible] oncerts this [illegible] Music [illegible] erman [illegible] the 'Unfinished' [illegible] s, [illegible] deeply involved with German contemporary composition.

They played a curiously gipsy-inclined piece of Terzakis, some Xenakis from the early 70s already starting to sound a bit faded, and the old master Olivier [illegible] essaien's 'Quartet for the End of [illegible] was done with marvellous [illegible] cy and fineness of [illegible] tilted just a fraction out [illegible] the pianist Gillov, a [illegible] for Bruno Canino. [illegible] away with saying [illegible] were yellowish[illegible] cascades in [illegible] the Messiaen [illegible] xcellent [illegible] inary [illegible] rce, [illegible] the [illegible] should [illegible] rinet, and [illegible] ould be hard [illegible] still going [illegible]

[illegible] exceptionally fine. [illegible] luminou[illegible] odd flaws of [illegible] on. It [illegible]

to imagine a finer truthful performance.

At a second recital they played two fine solo pieces by Zimmermann, one for violin and the second for cello, each done with staggering virtuosity by Gawriloff and Siegfried Palm: and a quite pleasant shortish piece called 'Klangwolfe' by Mauricio Kagel, whose music is generally marked with a flash intellectual nihilism which makes a certain type of fashionable fool giggle because he is sure that he can't possibly be the butt of the joke.

A third recital was to have contained nothing but Kagel, but after waiting 20 minutes or so for it to start I decided that Kagel's joke this time was that there would not be any recital at all.

And so I meandered off to the second Musica Antiqua concert, where I found their old violhaunted style even less suitable for Purcell and Handel than it had been in the German music: but the playing was otherwise

that reduces him to despair.

In the case of modern music, the space occupied by the object itself will occasionally be indicated in the review, but because the object is invisible in the eery light shed by an inappropriate critical apparatus, this space appears empty. Hince's experience of this empty space is suggested nicely in a review of a recital in which he says,

> after waiting 20 minutes or so for it to start I decided . . . that there would not be any recital at all.
> And so I meandered off . . . (7 March 1986)

The critic imagines that the stage remains empty, when in reality it is his seat which remains empty narcissistically he confuses his departure with the cessation of the recital. The object of criticism, the music, is the presence at the core of the performance, and it is the absence at the core of the review; it will therefore be designated here as layer zero.

One can observe various methods of coping with modern music in a review by Kenneth Hince of a concert by the percussion ensemble Nexus published in the **Age** on 17 March this year. The review begins,

> THE single Adelaide program of the Canadian percussion group Nexus began and ended with pieces by Steve Reich.
> It was clever programming, because the exceptional virtuosity of the playing stood out more clearly here than anywhere.

Up front in this review are firstly location — a single Adelaide concert; secondly an aspect of staging — the order of the programme; and thirdly the playing. In other words the review approaches the object from the outer layer four, and then proceeds quite rapidly through layers three and two. He does not approach the inner layers immediately, but skips back to the programme. An overarching and organizing shape is given to the review by a return to these pieces by Reich in the closing paragraphs. The evaluative tone of this opening appears to be one of approval, but it is in fact double-edged. The programming is not good, it is 'clever', and cleverness always carries a connotation of, at best, insincerity, and, at worst, duplicity. The playing in the Reich pieces is good, but its quality is measured against the playing elsewhere in the same performance: by beginning at a high point, the critic signals that the only direction the standard of playing can take is down.

After summarizing the programme (pieces by Takemitsu, Mather, Cage, Globokar and others), the critic makes his first substantive approach to the object:

> In fact Cage's "Third Construction", dynamic and constructive stuff, was probably the most fruitful and musical work on the program.

Surely the music is present here? No, look at the adjectives: 'dynamic', 'constructive', 'fruitful', 'musical'. There is a declension here from the specific to the general, as well as from the referential to the tautological. **Dynamic** in music refers to the disposition of aural force, or more crudely, the interplay of loudness and softness in a piece. It is by no means clear that Hince is using the word in that technical sense here: in fact it would be unfortunate if **dynamic were not** being used technically, since to say a piece is dynamic (in the technical sense) without any further elaboration is to say little more than that it is audible. It would appear that this criticism seeks the aura of authority technicality can provide without the tedium of technicality itself. **Constructive** is subject to the connotative drag of the words on either side of it: its contiguity with **dynamic** suggests that it should be read as a technical term, however its contiguity with **fruitful** suggests that it should be read as an ethical term. On the first, technical, reading **constructive** appears to say no more than that the music has a structure. Like **dynamic**, it is a signifier not of some technical attribute of the music but of technicality itself, from which the criticism derives authority. On the second, ethical, reading **constructive** presumably means that the music is constructive in the way that a suggestion may be constructive, that is pertinent and helpful. If so, this is a claim not about the music, but about the receptivity and predisposition of the reviewer; it refers to layer 1, the mental state of the critic. In fact the ambiguity between these technical and ethical connotations enables **constructive** to form a perfect bridge between the descriptive and the normative, the formal and the aesthetic.

Fruitful is unambiguously a normative term refering wholly to the mental state of the critic; it indicates not what is in the music, but what the critic is able to derive from it. Finally, **musical** is similarly purely normative. It is also the most authoritarian word in the review: to say that a piece of music **is** musical is a tautology; to say that a piece of music has the **virtue** of being musical is a tautology masquerading as a judgement, and a judgement embedded in a tautology is the most authoritarian kind of judgement since it is entirely self-enclosed and hence impervious to analysis and criticism. Furthermore the tautology enables the reviewer to implicate the reader in this piece of critical tyranny by representing the meaning of **musical** as given and shared; it takes for granted the reader's assent to the critic's (unspecified) version of what **musical** means, and creates the illusion that the reader can only withold that assent by flying in the face of the self-evident.

Once again the apparently positive evolution here is really rather attenuated: casually calling the music 'stuff' is debunking, the piece is only 'probably' the best, and its merits are only relative rather than absolute ('the **most** fruitful'). Thus the claims about the quality of the music, like those about its properties, are insubstantive, non-referential, ambiguous, prevaricating, self-cancelling, and ultimately semantically empty.

The review moves from this best piece to the worst, which is not dignified as 'music', and not even ironised as 'stuff', but which is denied any character at all, becoming merely '**something** called "Corporel" by Vinko Globokar'. This failure of language, or at least of denotation, signals a leakage into the discourse of the review itself of some of the effects of the inappropriateness of the critical apparatus being deployed: however when the music is so strange that it can be characterized only as 'something', the fault is assumed to lie in the cultural limitations of the music, and not in the cultural limitations of the reviewer. A standard polemical device of this criticism is to suggest that the piece under consideration is equivalent to and an instance of a more general and more degenerate trend. Thus Hince says of what he calls 'this Globokar' (again, the music is unnameable, so it takes its author's name):

> Only two years old, it tried with acutely embarrassing failure to revive those old-hat tricks of the silly sixties, when performers would prick balloons, throw ping-pong balls at each other, zoom up and down the aisles like kiddies pretending to be aeroplanes, and gargle and spit on the stage.

One has to admire the rhetorical sophistication of this: from the ostensibly innocent indication that the piece is 'only two years old' to the allusion to the 'silly sixties' to the simile of the 'kiddies', the paragraph establishes a connotative ambience of juvenility without actually asserting that the piece is juvenile; indeed the suggestion is that the piece manages to be both juvenile and superannuated at the same time. However the principle object here is to identify **Corporel** with a degenerate cultural tendency. Whether this tendency **is** degenerate is a question which must remain unanswered here; the point is that Hince is trying to

suggest an equivalence between the music at hand and a tendency he **deems** degenerate. Needless to say **Corporel** employs none of the 'old-hat tricks' mentioned, it simply uses the body as percussion instrument — a musical pratice which rather pre-dates the 'silly sixties'. A similar move is made when it is suggested later in the review that the performance of the 'gentle, humane, refined' music of Takemitsu in the West is equivalent to 'despoiling the cities and people of Asia' with 'American Coca Cola tourism'.

Complementary to this habit of identifying the object of criticism as an instance of or equivalent to some generalized, hypothetical cultural phenomenon, a habit which tends to suggest the object is more bizarre than it really is, is the habit of identifying the object with some other cultural phenomenon with a view to suggesting the object is more mundane than it really is. For example we are assured that **Corporel** has the performer 'generally making the kinds of noise you can probably do better for yourself under the shower if you feel inclined'. Or that 'the two Reich pieces were only mathematical exercises which could be done today on a computer'. Or, in an earlier review, that an 'opera might as well be sung in lounge dress by a cast sitting in lounge chairs' (30 May 1985). Given the critic's willingness to discuss the peripheral layers of the performance as an alternative to discussing the music, it should not be surprising that he is unwilling to recognise that this context might contribute to the meaning of the music. The music **could** be made in the shower, on a computer, in lounge dress, but it is not: and it is precisely the deficiency of this criticism that it addresses itself exclusively to what is not the music and to what the music is not.

The frustrated aggression the critic directs towards the music but which cannot strike this invisible/inaudible object is displaced onto players, composers and audience. The performer of **Corporel** is described with mildly sadistic relish as having 'a skinny, ageing and not remarkably attractive torso'. While Takemitsu

> seems . . . a perplexed victim of the Western rape of Oriental cultures. Fuelled partly by mediocre Western musicians who mistake their own impotence for the utter decay of the Western tradition, this has been . . . brutal and unthinking . . .

The aggression of 'brutal', 'rape' and 'impotence' is obvious enough. What is more interesting is that the rape provoked by feelings of impotence of which composers are here accused is a perfect simulacrum of the activity of the critic who, unable to engage the heart of the performance, the music, is reduced to rhetorically overpowering and dismembering its body — the playing, staging and so on. Elsewhere Hince has spoken of the music of Mauricio Kagel, which

> is generally marked with a flash intellectual nihilism which makes a certain type of fashionable fool giggle because he is sure that he can't possibly be the butt of the joke. (7 March 1986)

Performers who are skinny and ageing, composers who are impotent, who are rapists and rape victims, audiences who are fools: the thread which links these characterizations is the thread of sadism and the desire to humiliate, perhaps reflecting the critic's own humiliation when called upon to criticise music he cannot hear. The terms of approval Hince employs, and these are usually for the playing (layer 2), reinforce the air of puissance and machismo: shining, strong, bright (30 May 1985); 'extraordinary and utterly exhilarating force' (7 March 1986); spectacular, explosive, brilliant (17 March 1986); and so on.

As the review progresses the critic is brought face to face with the inappropriateness of his critical apparatus. Of the Takemitsu piece he says,

> Written into a purely Japanese ambience, this "Rain Tree" might have been a thing of integrity and significance. Heard in ours, it is hardly more than a pretty evocative background score for a documentary film on leaves and colored lizards.

And of the mildly theatrical staging of the concert he says, 'It had no reference grid of meaning.' Such remarks indicate that the critic is aware that whether and how fully one apprehends the object depends on whether one recognises its 'grid of meaning': its linguistic, idiomatic or cultural context. What Hince is not aware of is that it is precisely his blindness to the 'grid of meaning' of the performance he has sat through which prevents him hearing the music. Characteristically the loss of meaning that this deafness produces is attributed to the music itself. Of a piece by Bruce Mather he says, 'I can find nothing to say, because it said absolutely nothing to me': but communication fails and meaning is lost here not because the music says nothing, but because the critic hears nothing. The fault lies not in the 'grid of meaning' of the music, but in that of the critic.

What this grid of meaning produces is a range of empty critical adjectives whose significance is not technical but normative, which refer not to properties of the music, but to properties of the critic's subjectivity. Thus when the movements of players are described as 'formalised' we are to understand that this is 'self-conscious' and a defect (17 March 1986); when costumes are described as 'stylised' we are to understand that this is 'agreeable' and a merit (30 May 1985). When does disagreeable formalisation become agreeable stylisation? The critic is unable to say. Meanings are ascribed to words by an act of Nietzschean (or Humpty Dumptyan) will: 'cities' can even be incorporated into the domain of the 'natural' if the critic so desires (17 March 1986). This criticism does not have as its referent the empirical properties of its object; instead it has a kind of transcendental signified a range of tautological cultural norms: the music of the concert is not '**actual** music', and nor is the performance '**real** theatre'. Steve Reich's 'stuff' is like 'a strip of broadloom raw material, waiting for a composer to turn it into music'. **Composer** here naturally means '**real** composer', and **music** means '**actual** music'. The critic claims the right to determine what is **not** real music, real theatre, a real composer, but he feels no responsibility to identify what **is** real music, say, or to explain what it is that makes real music real. Real music is of course music which can be assayed with the critic's critical apparatus, which can be plotted on his grid of meaning. Whatever cannot be accommodated to the cultural categories the critic is burdened with is not bad music, rather it is not music at all; it is unreal, inaudible; it says 'absolutely nothing'. When Hince says the 'most musical' piece on the programme is 'dynamic', perhaps we should take him literally: he is not saying so much that the piece is good, as that it is the only piece his critical apparatus is sensitive enough to pick up. Because he can hear it it must be 'real', 'musical' music. So far from being grounded in complete, universal, and invariable aesthetic truths, this criticism is profoundly solipsistic, for what it cannot hear it deems unreal.

Note

1. The reviews discussed are all by Kenneth Hince: 'Moonlight and poses at Anthill', **Age**, 30 May 1985; 'Elegance Flawed by Swooning', **Age**, 7 March 1986; and 'An Insubstantial Offering which Said Very Little', **Age**, 17 March 1986. It is tempting to read this last headline as an editorial swipe at the review itself. Some dissatisfaction with Hince's contemporary music reviewing is also suggested by the arts editor's departure from the **Age's** usual practice of refusing to publish letters personally critical of its writers: see 'Second Opinion on "Coronation" ', **Age**, 4 June 1985.

An Approach to 19th Century Sound

Caroline Wilkins

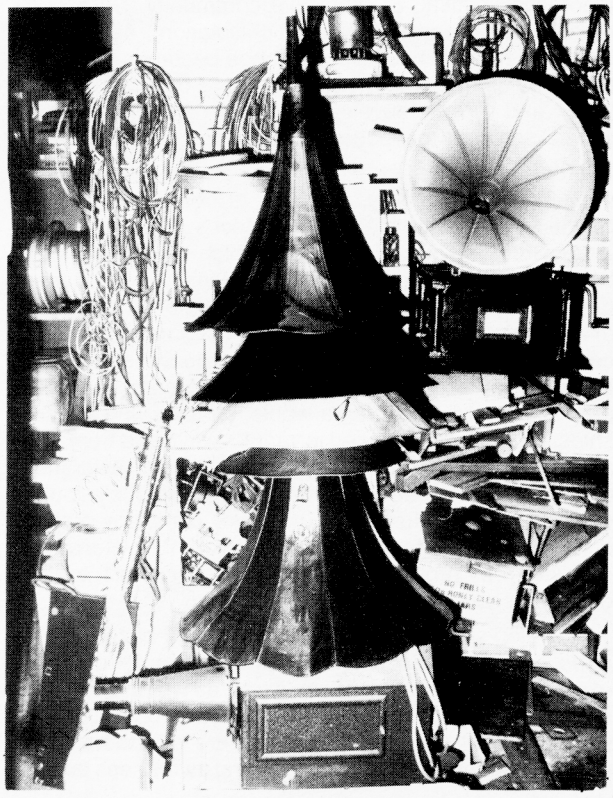
The music-box automaton looks alternately from one mirror-image to another distant image through a small telescope. In the same way the sound that activates this mechanism can be heard both in a historical context and in relation to the present. Music has the ability to travel through several modes of time quite arbitrarily — by means of association and juxtaposition it can slide back and forth through many contexts. Take for example a performance where a pianist plays on one piano, together with another 'pianist' on a reproducing piano roll — there is a collision of two different realities. Or the sound of a phonogram needle, a circular hiss that spirals backwards into time, through which we hear the actual moment of the recording.

The possibilities of re-connecting and colliding different eras of music in order to create new meaning has led me to explore early methods of sound reproduction, in particular a collection of nineteenth-century mechanical instruments belonging to a restorer named Harold Burtoft. The fact that these instruments have an undeniable living quality in the way that they exist and are used is of tremendous relevance to music now. That they are part of a living environment, surrounded by contact of touch, eye and ear, constantly worked, moved and played, is in stark opposition to their treatment by most museums. That they are allowed to speak for themselves (without categorisation of label and glass case), and understood with respect to each working part, their differences and eccentricities in sound remaining an integral part of their identity without any recourse to standardisation, has interesting parallels with contemporary instrument making.

There is a different aesthetic associated with this sound when compared to the development of nineteenth-century orchestral instruments. Clumsiness is an inherent part of the sound production, the rattling and jangling reflecting an environment of increasing industrial awareness. It is honest in its statement of sentiment, sweetness and banality. The novelty of the self-propelling automaton became a popular form of music-making within the home or on the street, and therefore had greater access to most people. This has considerable bearing on definitions of the terms **amateur** and **professional** in relation to contemporary music practice — hence my reasons for examining the significance of these methods, in questioning the way in which we listen. To hear the body of a sound means to acknowledge its physical source, its context, its presence as such, from which comes its particular diction or enunciation.

That the process of these instruments is so undisguised gives an extraordinarily objective quality to the music (ie. the winding up mechanism of a music-box) — a **working sound** that results, very often, from a close interaction of mechanical and manual power. It is impossible to isolate only the music. At the same time there is also a sense of removal, of absence within the movement/gesture of the mechanism — a kind of obsessive repetition which is both awkward and seductive in its reversibility. They are so clearly functional in their aural/visual relationship (ie. a metal tooth plucking at a filament). The connecting point with the listener is through bellows, pipes, reeds, the contact of metal, strings, air pumps and motors — their carrying power is immediate, designed to blend with street noise or social occasion, ie. the Dance Lever on a reproducing piano is the name given to a device which lifts all the dampers off the strings.

The place of early sound sources within the present time raises many issues, such as tuning and timbre. Historically speaking, instruments that are **out of tune** have been given a very low profile within the value system, when in fact they provide a very important side-step away from the traditional European concept of 'one' sound. Variation in tuning allows for the particular timbre of an instrument to emerge, and gives it more of an identity with inflections of the voice. The use of tremelo is interesting in this respect, when related to reed instruments such as the organ music box, harmonium and concertina which have their own built in structure to allow for a mechanical beating of pitch. This reflects the aesthetic of the time, with the difference that the sound of these popular operatic arias, patriotic songs and folk tunes is once-removed by an objective process.



Another issue related to this is the possibility of disconnecting the musical narrative from within its working sound. Also of hearing the latter in a new context, as a sound in itself, with infinite meanings — ie. the final cutting edge of the piano roll re-winding itself like a guillotine blade. The relation of speed to time becomes dislocated when there are abrupt changes in the mechanism, when it 'repeats', winds down, misses a few notes or stops unexpectedly. There is a sense of several speeds happening at once, besides the tempo of the music, like a series of wheels that turn in different directions simultaneously.

That Harold has done some experimentation of his own with these instruments is not surprising, considering his unique position. For purely practical reasons he has attached small motors and air pumps to some mechanisms (such as a reverse vacuum-cleaner into the organ player roll). His approach to phonograph sound carries on from the example of Pathé frères, whose originality and eccentricity of design allowed for a great deal of freedom to extemporize with interchangeable parts. This includes using a form of early stereo using two arms on the same track of a 78 record — and quadrophonic using four horns and two diaphragms. Through juxtaposing an ordinary lateral cut 78 with a vertically modulated diaphragm (the type used to play 20″ Pathé discs which play from the inside to the outside of a record), the result is an extraordinary tunnel of sound where the waves have become distorted into another shape.

It is of little interest to me when music remains static, fixed within its own cultural and historical definition. What I am concerned with here is the 'play' of time.

The Noetics of Music

Pauline Oliveros

Music is a multi-dimensional, dynamic process unfolding as a relationship between an individual or a group of individuals, and sound vibrations. The question *What does one hear?* has produced many specialized categories of musical study, each with its own specialists within a historical, theoretical, critical, or predictive community. Such communities tend towards linguistic isolation. As analysis becomes more exhaustive, language becomes more exclusive. While focus is a necessary and desirable tool for study and artistic development, the narrowness which specialism tends to produce can be crippling to musicians.

In order to maintain or bring about balance, the individual must have alternatives, a choice of possible directions, flexibility as well as stability, and focus within this multi-dimensional, dynamic process which is music. Such balance requires a broad musical consciousness developed from an extensive awareness of all categories of musical study (and their relationships) as well as concentration on particular roles. This awareness must be based or centered in the present while encompassing the past and future. Music as a whole, all roles and relationships, must be experienced in various ways and from different perspectives in order to be synthesized. Awareness (global attention, see "Software For People") is a tool for synthesis. It is diffuse and inclusive, complementary to concentration or focus; it can support the intensity of specialism by providing a broad field from which to draw energy for concentration.

To develop such a tool, the question might become, *How does one hear?* Such a question necessarily promotes exploration of the nature of one's role, as well as the nature of one's physiology, within the musical process. Understanding must be sought of the nature of another's role within the same process. The resulting awareness tends to produce an inclusive, interdependent atmosphere which requires a common language between the listener, the composer, the performer and the instrument maker in all their variations. This calls for the conscious training of intuition and feeling as well as observational and analytical skills, in order that one may experience and come to value the roles of others through imagination and reflection as well as present reality. In this way one may gain depth and perspective on one's own role and relationship to the multitude and to the collective energy of all music.

Since all processes are dynamic, one must allow for and be prepared for change. Changes in role, relationship and valuation must occur as the process unfolds. *How does one hear?* also means How does one affect and effect relationships with sound as well as with others? How are others affecting, effecting such relationships? How is music?

Such questions cross artificial boundaries such as Theory, Musicology, Aesthetics, Composition or Performance; enter other disciplines such as Psychology, Biology or Physics; and call for continual examination and integration. History changes as the future unfolds and enfolds the present.

In the final synthesis, one seeks synchronization of what one hears with how one hears in order to center the specific within the general nature of music. Well-balanced musicians are not only competent, communicative and productive within a chosen direction, but also capable of intelligently and sympathetically meeting all forms of music which exist today and all musicians as well, while maintaining a healthy respect for the past and the future.

From P. Oliveros, *Software for people: collected writings, 1963-80.* Baltimore, Smith Publications, 1974.

With the permission of the author.

on criticism:

THIS

The Legend

I	=	the critic
IT	=	the object of criticism
THIS	=	the resulting critical work
ITS	=	the voices of the object
YOU	=	the subject of the critical work

1. The Author

$$\frac{I}{IT} = THIS$$

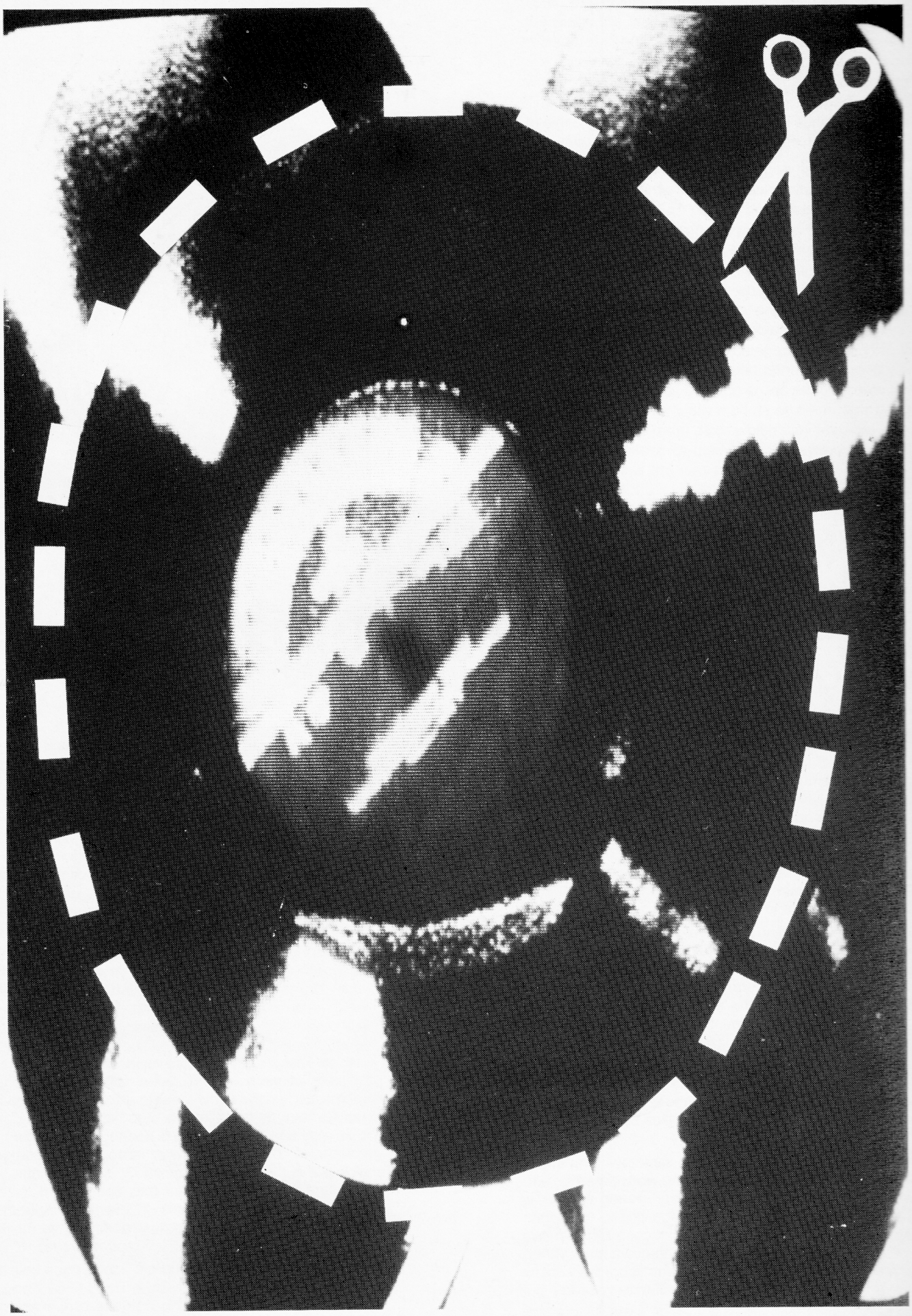
2. The Voices of the Object

$$\frac{IT}{ITS} = THIS$$

3. The Return of the Subject

$$YOU\left(\frac{I}{IT} \times \frac{IT}{ITS}\right) = \frac{YOU.I}{ITS} = THIS$$

QED

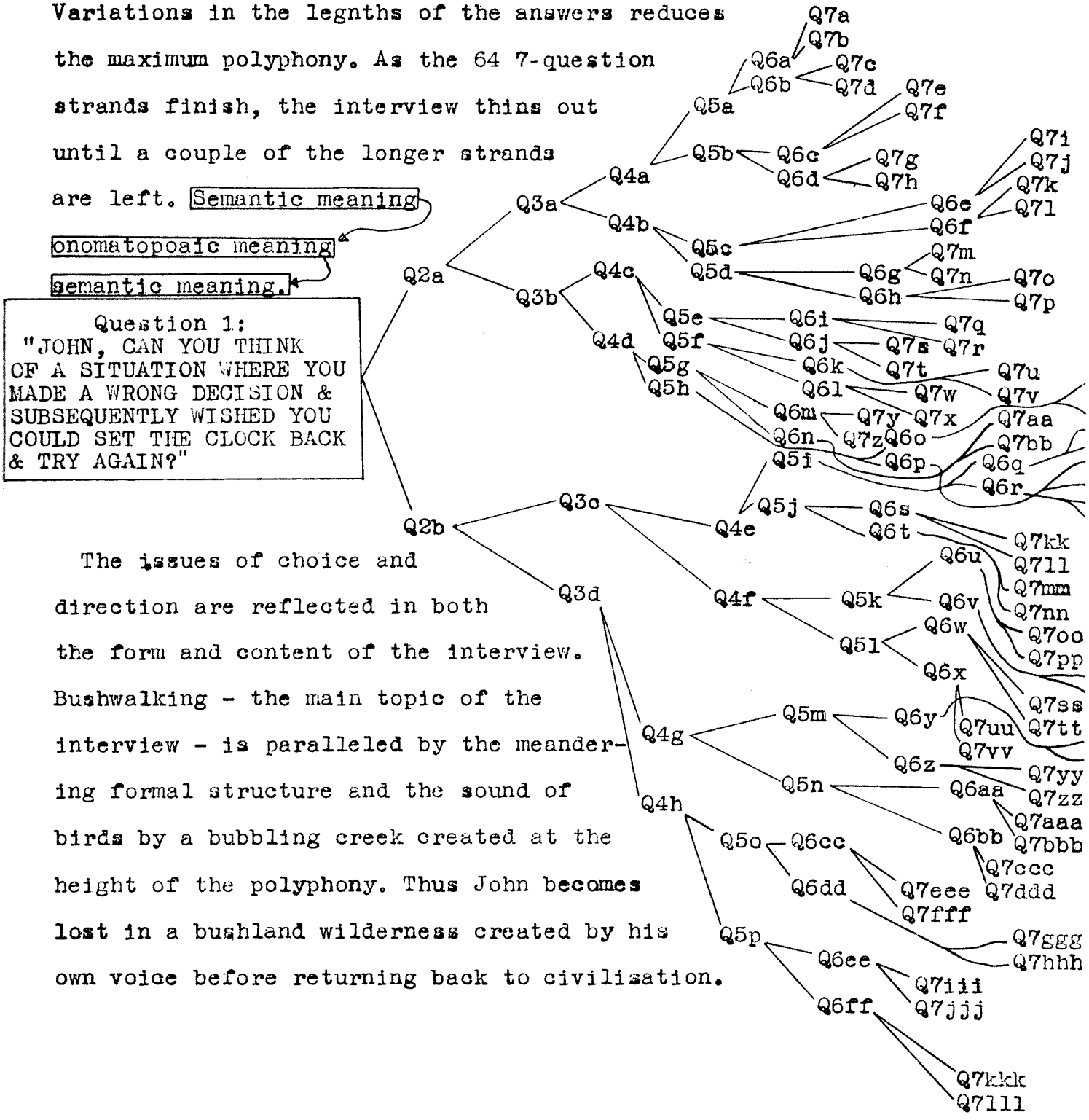


INTERVIEW WITH JOHN PANNELL by Densil Cabrera

This piece is designed for radio performance.

It is an interview where, starting with one question, each answer given prompts two more questions which are asked and then answered simultaneously (using multi-track recording). When this process is applied 6 times (for 7 questions), up to 64 voices can be heard at once (in theory). Variations in the legnths of the answers reduces the maximum polyphony. As the 64 7-question strands finish, the interview thins out until a couple of the longer strands are left. Semantic meaning onomatopoaic meaning semantic meaning.

Question 1:
"JOHN, CAN YOU THINK OF A SITUATION WHERE YOU MADE A WRONG DECISION & SUBSEQUENTLY WISHED YOU COULD SET THE CLOCK BACK & TRY AGAIN?"



The issues of choice and direction are reflected in both the form and content of the interview. Bushwalking - the main topic of the interview - is paralleled by the meandering formal structure and the sound of birds by a bubbling creek created at the height of the polyphony. Thus John becomes lost in a bushland wilderness created by his own voice before returning back to civilisation.

Role of the Artist I

LETTERS TO THE EDITOR

Cultural Terrorism

I am a young Melbourne composer, and I read with interest the article "Cultural Terrorism" (by John Halford). It is indeed depressing that the arts have sunk so low. I often feel very isolated in my views, as I compose pieces of music in the classical or romantic mode—I cannot bring myself to write anything else, any more than I can use foul language. What strikes me, however, is the general apathy to it all—I don't think most people realise that a lot of music, even apart from the subject matter, is really rotten. We've become so used to it. I think all "good" artists, musicians, writers, actors, etc., should form a league . . . but it will be of no use if they haven't got a spiritual ideal behind them. Even academics and lovers of the classics still have a pathetic belief that music is music and can do no wrong, can never be evil. We need desperately a league who realise music—and all arts—are not merely a means of self-expression, or entertainment, but a powerful force—and use it for good. We ought to have a panel of spiritually upright critics; not to tell what is well-done art—after all, a bad thing may be well-done, and a good thing attempted badly—but to judge its spiritual level, and keep us to a high standard.

If such a league were formed, I would be its first subscriber, and would be honored if I could further its ideals. How hard it has been for me to grow up amongst the belief in ugliness, and to resist friends urging me to write "good stuff"—i.e., modern music! If people could only see that "wickedness" is not exciting, but only banal and stupid.

Brenda Slavoff
Melbourne, Victoria

"What We Need Most Is Peace"

In the name of fairness an Israeli representative should be asked to respond to the speech you published by the "now minister to the Royal Court of the Hashemite Kingdom of Jordan," Adnan Abu Odeh.

The record shows that Israel has repeatedly offered to negotiate under U.N. Resolution 242 and that the Arab nations, except for Egypt, have consistently refused to do so. The PLO has also been consistent in its calls for the destruction of Israel. With which group of this multimembered terrorist organization should Israel negotiate? . . .

The land originally promised the Jews by the Balfour Declaration consisted of present Israel, the West Bank, and all of Jordan. In order to satisfy the demands of the Arabs, the British cut off two thirds of that promised land and created the new country of Transjordan for the express purpose of establishing a homeland for the Palestinians. . . .

Israel wants peace badly. It bleeds for its lost youth. It would pay any price as compensation for land presumed to be unfairly taken, if such a move would bring peace. The Arabs, however, are obviously not interested in peace. They want revenge. They are sworn to revenge. Naturally they also want the jewel of a country that the Jews have produced with their gold and their sweat and their tears out of the dismal desert that Saracen rule created over the centuries in a land once flowing with milk and honey.

No people ever wanted peace more than do the Israel people. Their sages have repeatedly said: "Lo bekoach igbar eesh." "Not by might shall man prevail." They are anxious to sit around a table with their Semite brothers and negotiate. The truth is, these Arabs refuse to sit down. They refuse to recognize Israel as a nation. They threaten or kill any Arab—witness the brave Anwar Sadat—who dares to envision the glorious heights to which 300 million backward souls of the Near East can rise with the aid of education and direction.

Indeed, the dear Minister is so very right. "What we need most is peace."

Adolph Meltzer, M.D.
Shrewsbury, Massachusetts

As to Adnan Abu Odeh's statement that Arabs owned 92-93 percent of Palestinian territory and Jews only 5.6 percent when the U.N. adopted the partition plan in 1947, that may be somewhat true if Jordan is included in Palestinian territory. But the partition plan did not include Jordan. In fact, the area allotted to the Jews did not include the West Bank. Anyway, in the West Bank a significant portion of the land was State-controlled . . . passed from Turkish to British rule . . . therefore not owned by Arabs or Jews.

Lawrence I. Gould, CLU
Beachwood, Ohio

Correspondence Course

I've been taking your Bible Correspondence Course for the first 12 lessons and I've gained more knowledge of the Bible in those 12 lessons than in 40 years of church services. I'm seeing lots of things in a different light.

Beverly Canada
Camden, Arkansas

My first lesson was indeed eye-opening. I have learned to relate what I have studied to everyday situations and it has become easier to find solutions to problems which I encounter. The Course has also spread a brighter light over my relationships with the Almighty and my loved ones. It certainly has brought more meaning to my life.

Alistair M. Fayero
Durban, South Africa

I have never given the Bible a chance in my life-time, but since I enrolled with the Ambassador Bible Correspondence Course, I now understand things more clearly which I didn't notice at first. I am very much pleased for you having given me a chance to study this wonderful Bible Course. It really puts one's mind at rest and gives more understanding of what's happening and about to happen. If people can learn to understand the Bible, life would be wonderful.

Santos M. Tshukudu
Gaborone, Botswana

Zimbabwe Youth Speaks Out

In my son's history class (grade 10) the teacher recently urged the class to use the magazine for reference material for their projects and then asked for a show of hands to see who knew the *Plain Truth* magazine.

My son said he was amazed that all except a few in the class were familiar with *The Plain Truth*! I would like to show my appreciation with a contribution that I hope will help others.

Paul Chitate
Howard High School
Glendale, Zimbabwe

Role of the Artist II

The Role of The Artist

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P. G.

The Use of Humour in Music

Steve Wood

Parody and cliche are the most recognizable devices used to express musical humour. However the equally important techniques of irony, satire, pun, farce, wit, the sardonic and invective are also carried over from the literary and spoken domain into the realm of 'pure' music.

Theoreticians have in general felt that humour is not serious enough to warrant substantial inquiry. The literature which does exist is consquently vague. K. Fischer[1] (Uber der Witz, 1889) sees humour as a way of elucidating and reflecting upon the condtradictions in our world. "Where it is concealed it must be disclosed in the light of the comic view . . . wit is playful judgement". He furthermore says . . . "how aesthetic freedom consists in the playful contemplation of objects". Satre states that "freedom begets wit and wit begets freedom". In both these views humour functions as a form of criticism producing a feeling of liberation from contradictions.

Wit is the ability to discover similarities in dissimilarities; to find hidden similarities. Th. Vischer writes that wit is "the skill to combine with surprising quickness many ideas, which through inner content and connections are foreign to one another". However, Lipps refutes this and remarks that this definition refers to the wit that the humourist possesses and not to the wit the humourist produces. Nevertheless "the joke" can be said to occur at the meeting place of two or more logics: at the collision of histories. An example of this can be seen in the notion of sense in nonsense which is a common trait of the joke. The two colliding histories produce a confusion, and recognition of this confusion produces relief from tension: "liberation from contradictions". Freud says that this linking of logics produces satisfaction and that the more absurd the distance between the two histories the bigger the laugh. The following table[2] shows how the various types of humour function, and will be referred to throughout this article:

	Motive or Aim	Province	Method or Means	Audience
humour	Discovery	Human nature	Observation	The sympathetic
wit	Throwing light	Words and ideas	Surprise	The intelligent
Satire	Amendment	Morals and manners	Accentuation	The self-satisfied
Sarcasm	Inflicting pain	Faults and foibles	Inversion	Victim and bystander
Invective	Discredit	Misconduct	Direct statement	The public
Irony	Exclusiveness	Statement of facts	Mystification	An inner circle
Cynicism	Self-justification	Morals	Exposure of nakedness	The respectable
Sardonic	Self-relief	Adversity	Pessimism	Self

How is humour expressed in music? What devices are used? The following examples show how orchestration, rhythm, repetition, harmony, meter, text and form can express musical humour.

1. Haydn: 'Oxford' Symphony, No. 92, trio section of minuet.
Humour in this minuet is created by the confustion as to where the downbeat occurs. For example, at the start of the trio the winds establish a ¾ pattern from the third beat so that when the strings enter on the first beat the two timbral groups come into conflict, thus producing wit.

2. Bartok: Concerto for orchestra, fourth movement.
Bar 76 (strings) begins with a parody and satire of Shostakovitch's "Lenningrad" Symphony. The heroic theme of the Leningrad takes on comical connotations when transferred from strings (Shostakovitch) to clarinet (Bartok). At bar 108 the melody suffers a further indignity by being scored for tuba. The tuba itself is not undignified but lends the theme a satirical quality by being: i) so exposed in the arrangement ii)juxtaposed with satirical blasts of orchestral 'laughter' (woodwinds and brass) and iii) answered by a somewhat square, direct inversion in the strings (sarcasm). The Leningrad melody is parodied by the transposition of an actual quote into a new environment and ornamented in a somewhat frivolous fashion (fig 75). The re/orchestration, re/harmonization and a foreceful accellerando allude to several histories: i) the Brahms/Liszt Hungarian dance tradition which trivialized and popularized the music Bartok heard as an essentially earthy and rudely beautiful source of expression and heritage: ii) The 'cafe' style (bar 76) of the tango accompaniment to the clarinet melody. At figure 92, two 'rude' trombone glissandos, each spanning a tritone, signal a carnival style arrangement while the tune ornamented in an irreverent fashion with the same melodramatic ending is again followed by mocking orchestral laughter.

The superpositioning of the Leningrad melody (representing the struggle of the Russian peasants during the war) indicates that Bartok apparently found Shostakovitch's version of peasant music to be tokenism and pomposity. If satire can be achieved by accentuation (see table below) then this exaggeration of the squareness of the tune, along with the portrayal of the Russian peasants' struggle as a circus act, must surely be heard as a gross satire.

3. Haydn: 'Clock' Symphony, No. 101, Second movement
At bar 63 a satire is achieved when the accompanying figure is played by the bassoon and flute in unison. The joke is twofold: i) the alberti bass accompaniment in a high register accentuates its squareness; ii) unison flute and bassoon introduces a comical aspect due to the use of the extreme ends of the woodwind family.

4. Peter Maxwell Davies: "Missa Supra L'Homme Arme"
Bars 162, 270 involve the superpositioning of three contrasting registers and timbres. To be considered are the two outer layers which are i) the screeching piccolo and ii) a rough and squarely lilting cello. In between these two layers is a stylized baroque harpsichord part. The piccolo and cello function as a parody and distortion of medieval instrumentation and performance practice: the cellist is instructed to play "like a bad gamba, sharp on high notes, scratchy and swoopy"; the piccolo is simply marked molto forte. The style is reminiscent of some processional marches and the instrumentation insinuates a band of travelling minstrels yet these references are satrized by the layering of extreme registers. The instrumentation of this

piece includes a seventy-eight recording of an organ which, (b. 227) along with the ensemble, gives the illusion of a record being stuck. This is followed by the ensemble simulating a grinding halt when the turntable is turned off (bar 251). The use of repetition here is a satire on religion and its use of dogma, as it repeats itself to death.

5. Kurt Weill: the Rise and Fall of the City of Mahoganny, Alabama Song

The chorus section of this song is an exercise in mock sentiment and nostalgia occurring after the verses where the hereos are looking for a whiskey bar to drown their sorrows ("oh show us the way to the next whiskey bar"). A trombone joins the vocal line in unison in the chorus thus giving a drunken character to the song because of its capacity for glissando and its strained high register. The song also contains an example of how rhythm can be used as a humorous device. The rhythm of the verse is jagged, angular and insistent (when they are looking for the whiskey bar) while in the 'drunken' chorus they rhytmic values are longer and the phrases are slurred (drunken bliss).

'The Rise and Fall of the City of Mahoganny' is also an example of invective humour. Invective humour is not aimed at the self; it is aimed at an opponent and is a direct statement in the province of misconduct. In 'Mahoganny' the adversary is opera itself and is amied at opera audiences who sought pleasure in excess: huge orchestras, huge opera houses, huge singers; all to keep audiences from confronting their actual condition. Weill, and co-author Bertolt Brecht, sought to portray such a society in its most vulgar form. In scene thirteen a man eats himself to death in an orgy of gluttony accompanied by sweet decadent music reminicent of Italian opera in its melodic shape (chromaticism) and phrasing. This statement is directed straight at the audience.

6. Milton Babbitt: "¾ plus or minus ⅛"

Here the title encapsulates the meaning of the piece and anchors the joke. Babbitt has used the waltz dance but distorts it by the continual addition and subtaction of one eighth note. Wit is produced by the use of title and meter.

7. Haydn: String Quartet in B flat, Op 33 No. 4, first movement

Bars 8 to 16 show how harmony can be used humorously. The modulation to the dominant of the relative minor grows out of the seemingly nonsensical repetition of the two notes F and D. These two notes are lastly palyed on the cello at bars 12 and 13, which at the same time becomes a harmonic pivot. The joke lives up to the criterion of sense in nonsense which is in fact true of any enharmonic contrast or key change.

8. Haydn: Symphony No 89, first movement

Here Haydn plays upon our knowledge of sonata form (see also Mozart's "Musical Joke"). Although the development and recapitulation sections harmonically retain their function, their motivic roles are reversed. The development, while modulating freely, overlays a recapitulation of the exposition while the recapitulation section, although having fragmented and reorded the themes, resolves them all back to F major. In this way the histories of both sections are collided with one another and this witty role reversal, like any other joke, depends upon one's knowledge of the histories concerned.

9. Haydn: 'Surprise' Symphony, No 94, second movement

The use of dynamics is a much enjoyed source of amusement for audience and musician alike. In this example the strings play a suspiciously simple 'nursery rhyme' type of theme using a simple crotchet and quaver rhythm. The dynamic indication is '**p**'. At the close of the second phrase the woodwinds and brass enter with a farcicle overdramatic accent on the last chord (double forte) thus producing the comical surprise.

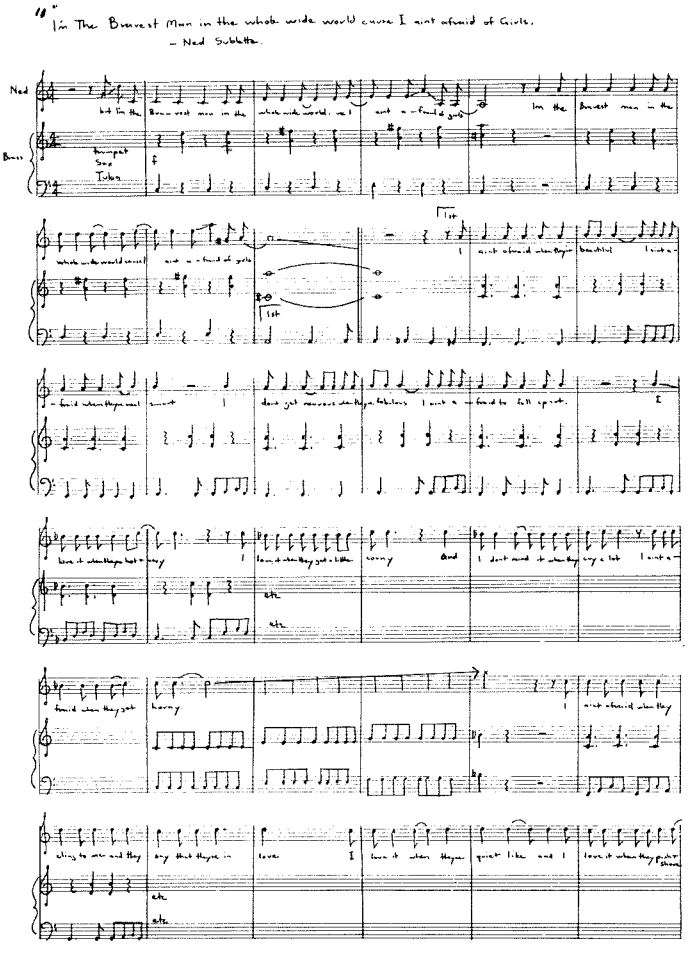
10. Mozart: Don Giovanni

In act one, scene five, the comic intrigue arises from two separate parties between which Don Giovanni flutters like a social butterfly. There are three ensembles of musicians representing three different spaces: the two ensembles on stage refer to the two parties in different rooms while the pit orchestra refers to the overall context, i.e. the scene. The two stage ensembles play different dances simultaneously: one a country dance; the other a waltz. Although in the same key, both dances have different metric and phrase structure. The collision of all these musics produces the comedy as the Don is desperately trying to be in control of the situation/s on stage.

11. Stravinsky: Oedipus Rex

In this work the themes of death and plague are associated with chromaticism. This first appears at figure eight with a descending chromatic glissando sung by the choir to the words "Theba motitur" (Thebes is dying). At figure sixteen Oedipus enters vowing to save Thebes from the plague. He sings an arioso which uses baroque dotted rhythms. The dotted rhythms and the melody's ornamentation refer to the Oedipus's power and regality (see clarinet). However beneath this proud show of strength lurk chromatic references to the death theme in the bassoon and cello parts. This indicates that all is not as hopeful as Oedipus may believe. An irony is set up as the music layers Oedipus's baroque-style musical references, with the chromatic 'plague' musical references from figure eight indicating that Oedipus may have something to do with the plague. If the aim of irony is exclusiveness and its audience is the 'inner circle' then the above example is one in case as the bassoons and cello split the audience into those who can read the clues and those who cannot.

12. Ned Sublette: 'I'm the bravest man in the whole wide world 'cause I aint afraid of girls'

This song (see score) collides many histories in a very conscious way in order to produce irony, satire and parody. It is a satire on the urban cowboy myth heightened by Ned Sublette's Texan twang singing style. The song lists all his fears (placing him neatly in the red neck American bible belt) and then implies that women are really more terrifying

but he's not afraid of them. This establishes an obvious irony in that all his boasting only draws attention to his ingrained fear; obvious to Ned's amused audience but denied by the character he portrays (a double audience). Another irony of the song is that it is essentially a country/ rock style song, however the musical accompaniment is a brass band. Brass bands are usually associated with patriarchal institutions (army, navy etc) and are often used in American professional and college sports games, notably football. The brass arrangement in this song adds an air of mock heroism. And so the choice of intrumentation sends out a message which the hero of the song is unaware of, thus adding to the overall irony.

Brass bands have other connotations. American country music has its roots in other countries and Germans were one of the many migrant communites imported into America; in much country music there are still echoes of German and Austrian folk music, for example, yodelling. Bearing this in mind it is interesting to find that Sublette has used in the chorus sections of the song an "oompah" arrangement reminiscent of German and Austrian beer halls. An attitude of pomposity and foolishness is created when this is combined with the words. This pomposity is compounded when at the end of the chorus on the word "girls" (I aint afraid of), the registrally split accompanying vamp unites on a victorious A major chord. After this triumphant effect the song then launches into the verse (bar 8) with the tuba playing a traditional rhythm and blues riff. The rhythm is that of the famous "Bo Didley" riff and Sublette sings that he remains unafraid no matter how gorgeous the girl. (Bo Diddley was one of the original guitar 'strutters', bar 10). In the next line of the verse Sublette sings of women being sexy, emotional ("corny") and prone to tears. At this point the tuba increases its activity and plays quaver arpeggiations of the chords. The tuba's timbre, low register and tempo combine to give it a foolish blustering quality and when associated with Sublette's references to male bravado, creates a satire of this 'strutting' style pop song (bar 18).

When Sublette claims that he remains unafraid when they get horny, he sings a slow rising glissando which sounds as though it is about to break into a yelp or a 'whoopee'. Accompanying these four bars of sexual frenzy the band plays a parody of a traditional rock device: the standard anacrusic build-up of a dominant seventh chord in thirds.

The next part of the song lists his fears (bar 37). This is sentimentally satirised by the accompanying sustained rising chords reminiscent of the melodramatic music that accompanies silent moves. It concludes with a satirical quasi-religious cadence on the words "I'm afraid of god" (bars 43-44). The chorus returns and as in all the other choruses, Sublette sings a yelp on the word "afraid". This can be heard as a pun as it alludes to: i) stylistic considerations best exemplified by Jerry Lee Lewis and ii) an illustration of meaning, i.e. a yelp of fright. The pun then becomes irony.

Puns

In literary terms a pun is a double meaning. Due to the fact that music can involve a history and that music can have a syntax and grammar, it is possible to establish "meaning" in a musical work. Consequently, it is possible to have a double meaning, i.e. a musical pun. Most musical parameters can generate a double meaning. In Mozart's 'A musical joke' a rhythmatic double meaning occurs in the opening phrases: the ending of the first four bar phrase is the beginning of the next four bar phrase. A timbral double meaning can occur when the attack of one instrument masks the entry of a second instrument thus when the first instrument ceases the second instrument remains sounding (What we originally thought to be one sound turns out be another sound). The most common forms of musical puns are enharmonic modulations and the common tone (where one or more notes common to two chords can cause the listener to assume one harmonic meaning and receive another meaning). An example of this can be found in the finale of Haydn's D major trio, H.7. The E flat, functioning as a dominant in A flat major, enharmonically changes to D sharp which is the mediant of B major.

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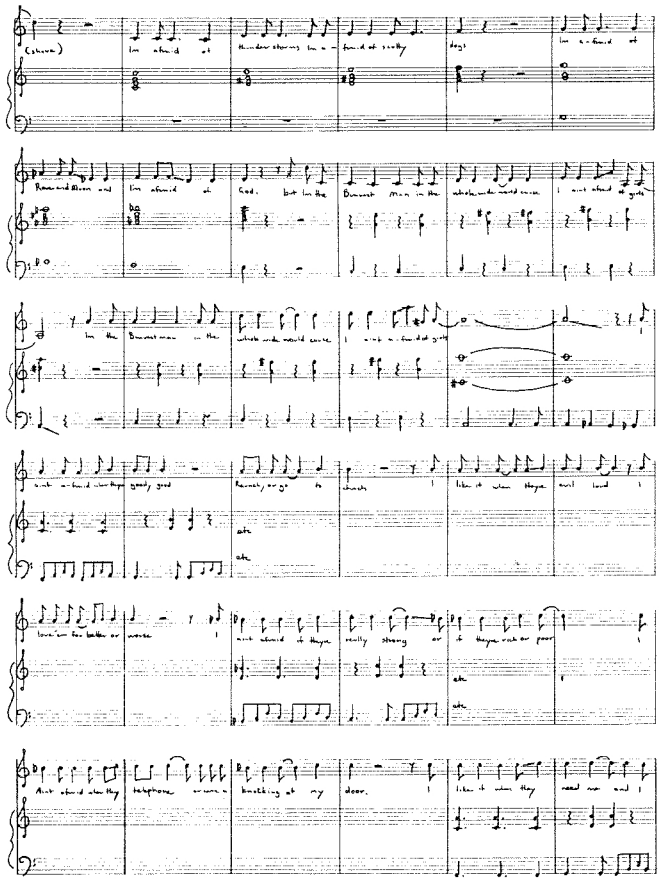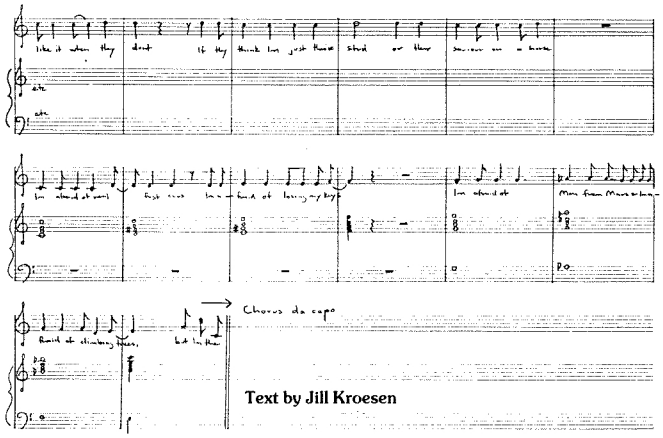

Footnotes

1. The following theoretical references concerning humour are all taken from Sigmund Freud's, 'Humour and its relation to the subconscious'
2. From Fowler's 'Modern English Usage', p. 253

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Bertolt Brecht (translated by John Willett): Brecht on Theatre
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Dramaturgy of the Audience

Marco de Marinis

I wish to reconsider here the problem of reception in the theatre as broadly and with as little theoretical bias as possible. On the one hand, I will concentrate on results drawn from the work of theatre practitioners while considering, on the other hand, the hypotheses and data coming out of the scientific research into this matter (or related matters) — research which has been going on in various fields (often via a multi-disciplined approach) ranging from sociology to experimental psychology, from anthropology to history and, of course, to semiotics. However, it is not the place here to attempt some kind of synthesis for the simple fact that any such conclusions, given the present state of our knowledge in this area, could only remain largely incomplete, tentative and fragmented (cf. however, De Marinis 1982, chapter VII and also De Marinis 1983, 1984, 1985). Rather, I will offer an inventory of the problems already apparent and of the possible directions for future research.

We can begin with the perhaps unlikely association of two terms which we are not generally used to seeing connected or, even, as being able to be connected: namely, **dramaturgy** and the **audience.** To do this, we must make an important distinction in terminology:

— **Dramaturgy:** this may be defined as **"the set of techniques/theory governing the composition of the theatrical text";**

— **Theatrical text:** This, in turn, is no longer meant to indicate the dramatic, literary text but rather, the text of the theatrical spectacle (**testo spettacolare**) or else the **Performance text.** This is conceived of as a complex network of different types of signs, expressive media, or actions (thus, we come back to the etymology of the word "text" which, as we know, implies the idea of **texture**, of something woven together).

It follows from the above that "dramaturgy" can now be defined as "the techniques/theory governing the composition of the performance-as-text ("testo spettacolare"); or else, expanding somewhat, it is **"the techniques/theory governing the composition of the signs/expressive media/actions which are woven together to create the texture of the performance, the Performance text".**

1. **Dramaturgy of the performance/Dramaturgy of the audience.**

On the basis of this re-definition, there clearly exists a **dramaturgy of the director** and, just as obviously, a **dramaturgy of the actor.** However, surprising though it seems as first, we also find that we can and should speak — not just metaphorically — of a **dramaturgy of the audience** (cf. the recent proposal of Ruffini, 1985). For a start, I would suggest that we can speak of this "dramaturgy of the audience" in two ways — both of which are already grammatically present in the double meaning (objective and subjective) of the possessive "of".

(1) We can speak of a "dramaturgy of the audience" in a passive or, more precisely, objective sense in which we conceive of the audience as a dramaturgical object, a mark or target for the actions/operations of the director, the actors and, going even further back, the writer.

(2) We can also speak of a "dramaturgy of the audience" in an active or subjective sense, referring thus to the various **actions/receptive operations** which a theatre audience carries out: perception, interpretation, aesthetic appreciation, use of memory, emotive and intellectual response etc. (cf. at least De Marinis 1983 and 1984). These actions/operations of the audience are to be considered truly dramaturgical (not just metaphorically) since it is only through these actions that the Performance text achieves its fullness, becoming thus realised in all its semantic and communicative potential.

Further Comments:

(A) Naturally, in order to speak of an **active** dramaturgy of the audience, we must see their understanding of the performance not as some mechanical operation which has been strictly predetermined (by the performance and its producers) but rather as a task which the audience carries out in conditions of relative independence, or else — as Ruffini has recently suggested — in conditions of "controlled creative autonomy" (Ruffini, 1985, p.35).

(B) One fact deserving of immediate attention is the **partial or relative autonomy** of each of the different dramaturgies (the director's, the writer's, the actor's, the audience's); all of these work together in the composition of the performance and must be seen therefore as mutually setting out and occassionally adjusting each other's boundaries. In particular, as regards the audience, to deny their (relative) autonomy or else, conversely, to consider it totally beyond restraints means in both cases upsetting and threatening the balance between **determination** (constraint) and **freedom**; the dialectic, that is, between the constraints imposed by the work (the "aesthetic text") and the possibilities left open to those who enjoy/make use of the work — precisely such a balance seems to me the essence of aesthetic experience and the source of its vitality.

(C) Only in theory can we clearly separate these two dramaturgies of the audience, the one passive (or objective) and the other active (or subjective). In fact, they turn out to be closely linked and act directly upon each other. This would be because they each derive from the two fundamental and inseparable dimensions (like two sides of a coin) which together constitute the performance event and the "theatrical relationship" —

(1) One side of this "theatrical relationship" (by which I mean the relation of performance to audience comprises a **manipulation** of the audience by the peformance. Through its actions, by putting to work a range of definite semiotic strategies, the performance seeks to induce in its audience a range of definitive transformations, both intellectual (cognitive) and affective (ideas, beliefs, emotions, fantasies, values, etc.). The performance may even urge its audience to adopt particular forms of behaviour (consider, for example, the case of political theatre). This **manipulative** aspect of the performance can be expressed in terms of Greimas' theory: the performance (or better still, the theatrical relationship) is not only, nor so much, a **making-known (faire-savior)** — that is, an aseptic exchange of information/messages/knowledge — But it is also, indeed chiefly, a **making-believed (faire-croire)**and a **making-done (faire-faire)** (cf. Greimas-Courtes, 1979). There is perhaps a further explanation to be made here: in speaking of "theatrical manipulation", I do not mean "manipulation" in the ideological sense which the term traditionally implied before its use in semiotics. I do not mean, that is, to refer exclusively to cases where the deliberate and explicit aim of the theatre producers is to persuade or seduce. I wish instead, as I mentioned, to bring to light an essential and intrinsic aspect of the performance/audience relationship as such — and this particular aspect depends, in turn, on the **asymmetrical** and **unbalanced** nature which constitutes this relationship; for what efforts have been and will in future be made, this relationship can never become one of **real** equality (for a more detailed treatment

of this, cf. De Marinis 1982, chapter VI, and De Marinis 1981).

(2) The other side to the theatrical relationship, contemporaneous with the first, consists of an active co-operation by the audience. More than just a metaphorical co-producer of the performance, the audience is a relatively autonomous "maker of meanings" for the performance; its cognitive and emotive effects can only be truly actualised by the audience. In this respect, I need hardly point out that by "audience co-operation" I refer not to those rare cases which call for an effective, material contribution from the audience, but rather to the audience's activity as spectators. I refer, that is, to the intrinsically active nature which makes up the audience's reception of the performance.

Where both meanings of a "dramaturgy of the audience" overlap (though in theory perhaps more towards the **passive** or **objective** meaning) is where we find the questions which will occupy the remainder of this paper: the notion of a Model Audience, the theatrical space as a determinant factor in reception, and the structuring of the audience's attention.

2. The Model Audience [Lo Spettatore Modello]

The pragmatics of how a text (aesthetic or other) actually functions have been studied in various disciplines and for several years now it has been thought necessary to distinguish between two types of receiver, or else — more precisely — between **two different levels of reception:**

(1) **the extra-textual level of the real (empirical) receiver:** this level of reception consists of the reading strategies which are effectively activated during the comprehension of a text;

(2) **The intra-textual level of the implied receiver (hypothetical, ideal, virtual** etc.): this level comprises the strategies within the text, the manner of interpretation anticipated by the text and variously written into it.

We must understand that this implied receiver (Eco's **Model Reader** — whence my **Model Audience**) represents a **hypothetical construct** and is simply part of a theoretical metalanguage. The idea is not, therefore, to see the receptive processes of the empirical receiver as being rigidly pre-set nor, even less, to indicate a normative reading which is somehow optimal, relevant, correct or the like, and to which every real receiver should try and conform.

Eco's Model Reader was proposed as something quite different: it was an attempt (a) to remind us that **production** and **reception** are strictly linked even though obviously they do not altogether coincide (this runs counter to the arguments of various post-structuralist tendencies such as the "Yale School" of Deconstructionism who speak of "reading" as **misreading**). It was also an attempt (b) to show **in what form** this strict link between **production** and **reception** may, from time to time, present itself. In other words, it meant being aware that

> a text postulates its own receiver as an indispensable condition not only of its own, concrete communicative ability, but also of its own potential for meaning. [. . .] **A text is a product, the interpretative fate of which belongs, in part, to its own generating mechanism** (Eco, 1979, pp. 52-54).

When I first suggested the notion of a Model Audience (cf. De Marinis, 1982, chapter VII) my objectives were precisely of a kind with those of Eco:

(1) to show that production and reception of the performance, even given their reciprocal, partial autonomy, are closely connected;

(2) to show exactly **in what measure** and **in what way** a performance anticipates a certain type of audience (a certain type of reception); to show, that is, in what measure and precisely in what way a performance tries to construct/predetermine a certain type of reception, both as a part of its internal structure and as it unfolds.

Still following the lead of Eco (1979), I previously considered these two problems in terms of a typology which ranged from "closed" to "open" performances (cf. my proposals in De Marinis, 1982).

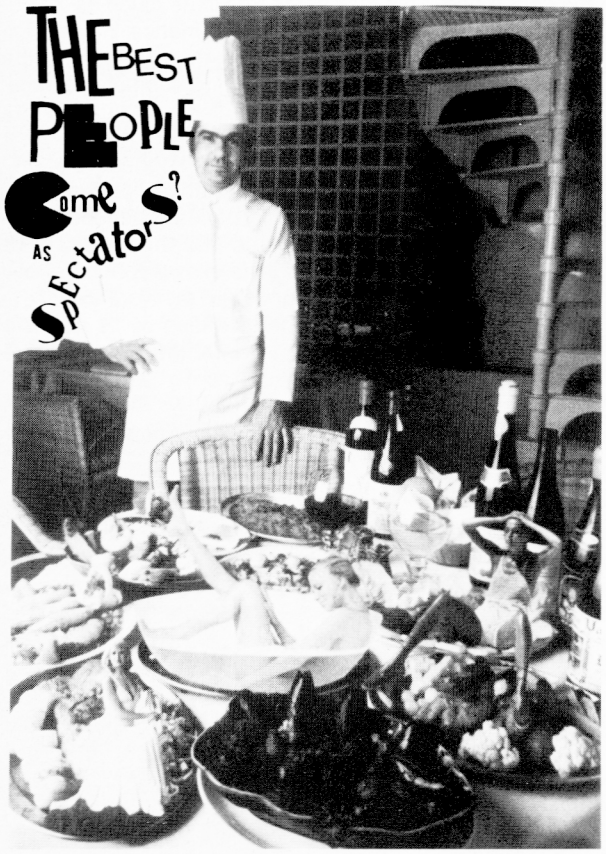
(A) **"Closed" Performances:** by this I mean performances anticipating a very precise receiver and demanding well defined types of "competence" (encyclopaedic, ideological, etc.) for their "correct" reception. This is mostly the case with certain forms of "genre-based theatre": political theatre, children's theatre, women's theatre, gay theatre, street theatre, musicals, dance theatre, mime and so on. (If the examples seem a little extreme, it is simply to make my point immediately clear). In these cases, of course, the play only "comes off" to the extent that the real audience corresponds to the anticipated one, thus reacting to the performance in the desired way. If, however, a "closed" performance finished up before an audience far removed from its Model Audience, then things will turn out rather differently: imagine, for example, the behaviour of an adult at a children's performance, or the reaction of a straitlaced wowser to a slightly "risque" variety number; or else the unprogressive male who finds himself at a feminist performance, etc.

(B) **"Open Performances":** these are to be found at the other end of the scale (though I have stressed the two types are only the theoretical extremes of a graduated **continuum**). "Open" performances are those making a point of addressing themselves to a receiver which is neither too precise, nor too clearly defined in terms of their encyclopaedic, intertextual or ideological competence. In a successfully "open" performance, the perception and interpretation for which the theatre producers call upon the audience are not rigidly pre-set. Rather (aside from those textual constraints which are unavoidable) the performance will leave the audience more or less free, though still deciding on the extent to which this freedom ought to be controlled — "where it needs to be encouraged, where directed, and where it needs to be transformed into free interpretative speculation" (Eco, 1979, p. 58). The "openness" of any given Performance text might even be related to (and if possible measured by) the number of performance signs which are based on codes **not shared** by the audience (Ruffini, 1985, p. 32). In this respect, the obvious reference is to "experimental theatre" or "theatre of research" in all its various forms from the historical avant-gardes and on. A more interesting case, however, would be the example of many non-Western theatre traditions where the normal practice is to leave plenty of interpretative freedom to the audience, and not to impose one or two fixed

readings. Forms such as the classical Indian theatre, the Kathakali, Balinese dance-theatre, Kabuki and even the No plays generally seem to anticipate varied (sometimes numerous) levels of understanding and enjoyment; all of these readings are equally legitimate or "relevant" (though not always of equal importance or value) since they can all trade on an aspect actually there, in the performance, in exchange for some sort of emotional or intellectual gain.

Obviously, at this point, the category "open performances" becomes unwieldy since it must incorporate many diverse strategies for dealing with the audience and predetermining their understanding of the performance. Hence, we must make a distinction between two types of open performances:

(A) On the one hand, we find those avant-garde or experimental Performance texts whose "openness" (their highly indeterminate make-up and loose fixing of reading strategies) does not correspond to any real increase in the range and type of desired audience, but which leads rather



to a more or less drastic cut-back in range. This reduction occurs when the co-operation asked of an audience in filling in "gaps" in the Performance text (thus, actualising the text's semantic and communicative potential) also requires an audience to possess a range of encyclopaedic, intertextual and ideological competence which is anything but standard. In this sense, we can agree with Eco that, in reality,there is nothing more closed than an "open" work ("un' opera aperta"). Joyce's **Finnegan's Wake** which is one of the most "open" texts in world literature, on account of the great mass of work its countless **Leerstellen** (Iser) set aside for the reader, also limits drastically the number and type of readers able to successfully join in its semantic and communicative actualisation.

(B) On the other hand, we find instead performance texts and theatre forms where this opening up of interpretative possibilities does correspond to a real openness of reception; that is to say it leads to a real increase in the number of "authorised" spectators and in the types of reception allowed for and compatible with the Performance text. For example, traditional theatre — according to the theoretical treatment of it in the **Natya-Sastra** — was devised so that individual audience members could "legitimately" find in it whatever interested them most, without "abusing" or misunderstand the drama in the process (cf. Ghosh, ed., 1967). I believe it is precisely on this level that we find the main difference between experimental or avant-garde theatre and the ground now occupied by the international New Theatre which, a few years ago, Eugenio Barba suggested calling the "Third Theatre". The theatre of the avant-garde, while staunchly opposing the passive and standardised means of consumption found in the mainstream theatre, has often ended up producing esoteric works reserved for a select band of "supercompetent" theatre-goers. However, in the "Third Theatre" (or "Group Theatre") the aim — though not always achieved — has been to create performances which will allow a real plurality of reception or plurality of **viewings** which are equal to one another.

So far, I have said little regarding the actual means (the strategies and techniques) by which a performance builds into its textual structure and anticipates a certain type of reception or (better still) a clearly determined attitude which the audience may hold towards the performance. Therefore, I will now consider (albeit briefly) two of the many elements which make up the dramatic strategy used by the producers of theatre in respect of the audience. To my mind, these two elements are of decisive importance and we will see how they are closely inter-related.

3. Manipulation of the theatrical space and the physical performance/audience relationship

We can be sure that among theatre people it has long been known how the actual placement of the audience within the theatrical space and their relation to the playing area are central to the way in which the performance is received. In this context, we need only recall the mass of theoretical and practical guidelines concerning perspective scenery which abounded throughout the sixteenth century in Italy. Later, at the end of the nineteenth century and coinciding with the rise of the director, there appeared an increasingly urgent need for changes to the theatrical norms of that time: the passive and unquestioned process of unification which the mimetic performance rules of Naturalism had proposed, or rather imposed via the staging, was first to go — and this initial modification was carried out by manipulating the theatrical space and the performance/audience relationship. The changes took two forms:

— firstly, a breaking out from the "Italian" stage,the **boite aux illusions** with its neat separation between a raised stage and the stalls, both of which were laid out front-on to each other;

— secondly, a search for various alternative spatial arrangements that might dispose of this frontal relationship and the distance between performance and audience; a search, above all, for ways of bringing the two as close as possible together (examples being those theatres with a central design where the audience surrounds the playing area [Gropius' **Total Theater**]; or else the opposite solution tried out by Artaud at the "Theatre Alfred Jarry" where it is the audience which is surrounded, completely hemmed in by the performance).

In this way,, not only the shape of the theatrical space and the physical performance/audience relationship changed but also — in the most radical solutions — the performance itself now literally passed from view. Previously the performance had appeared as a **unitary object** to be grasped whole by the onlooker and this had led to a **unitary model of performance usage** which for centuries had been the basis of western theatre and which other currents in the rise of the theatre dfirector had almost re-inforced. Now, however, this unitary model entered a deep crisis. In many cases the audience was indeed forced to acknowledge the irredeemably partial and subjective nature of their experience of the performance; this experience was now strictly conditioned by their material position, their point of observation — the same audience member occupying different places on different nights would see, literally, a different performance and thus not only would their interpretation be altered but also, and above all, their emotional and intellectual reactions would alter. (We tend to think here of such obvious examples as the sixties' Happenings, of plays like Ronconi's **Orlando Furioso** and Ariane Mnouchkine's **1789** at the "Theatre du Soleil", or else works like those of

Grotowski; however, the point should be made that a whole area of the "theatre of research" in the sixties and seventies headed in this direction with fundamentally the same aims).

The post-world war two theatre of research went furthest in trying to exploit the possibilities for conditioning reception which are inherent in the manipulation of the stage space and especially the physical relation of performance to audience. Often, traditional "Italian" theatres were passed over in favour of **environments** which (though not originally theatrical spaces) allowed the performance/audience relationship to be organised as needed, in the most suitable or convenient way. The common goal was specifically to favour a more active, engaged and creative reception by the audience.

One extreme form taken by this research might be defined as **the use of the audience as an element of the performance and their assumption into the dramatic fiction.** It was not enough simply to remove all divisions between actor and audience by interspersing the two or by the actors using all parts of the space, often performing directly upon the audience (cf. the Living Theatre in the sixties). In order to maximise the audience's involvement on an emotional and intellectual level, attempts were made even to give them a role (albeit a marginal one) within the performance itself. Taking again the Living Theatre, this is exactly what happened in their **Antigone** in 1967 where the audience became the people of Argus at war with the Thebans, played by the actors. However, undoubtedly the leading exponent of this solution was Grotowski in his performances of the early sixties: from **Faust** in which the audience were guests at the protagonist's table, to **Kordian** where they figured instead as the inmates of a psychiatric clinic where the action takes place, and finally to **Akropolis** where members of the audience (in contrast to the actors) became survivors of the gas-chambers.

Unfortunately, there is not the space to elaborate on this point. I would add only that this somewhat constricting and basically authoritarian approach to audience participation was later superseded and openly criticised by Grotowski who saw it as counter-productive, not to mention "improper" — rather than deconditioning the audience, this approach risked blocking and further inhibiting them. Already by the later sixties, Grotowski was theorising the transition from a theatre of **participation** to one of **testimony**, thought to be a more authentic form of participation which ran deeper than any material involvement of the audience (cf. De Marinis, 1986b).

4. The structuring ("montaggio") of the audience's attention

In discussing how "makers of theatre" work upon the attention of the audience, we come now to what is perhaps the key to all the dramaturgical strategies by which the performance establishes its relationship to the audience. In fact, properly considered, the manipulation of the theatrical space which we have just spoken of is simply one level or one aspect of a much larger manipulative strategy aimed precisely at structuring the audience's attention.

Of all the leaders of the New Theatre, Eugenio Barba (director of the renowned Danish group Odin Teatret) has been, of late, the most effective in underlining the decisive importance of the actors' and director's work upon the audience's attention; this work helps determine whether the performance meets with "good success" and is especially decisive in the communicative relationship which the performance sets up:

> The more the performance allows audience members their own experience of the staged experience, the more it must also guide their attention so that, in all the complexity of present action, the audience do not lose the sense of direction, the sense of past and future action — the **history** of the performance.
>
> All the means which permit this structuring of the audience's attention can be extracted from "the life of the drama" (that is, from the actions which this life brings into play): from the diachronic and synchronic structures which are uncovered there. To give expression to this "life of the drama" is simply not to plot the actions and tensions of the performance but also to structure the audience's attention, ordering its rhythms and invoking its moments of tension without, however, imposing any one interpretation (Barba, 1983a, p. 146; but see also Barba, 1981).

We find this same theme is also central to Grotowski's most recent theorising: speaking in 1984 at a conference held in Italy. Grotowski declared that "The ability to guide the audience's attention" constitutes "one of the essential problems of being [. . .] a director" (1984, p. 31).

It is, in fact, due solely to the application and proper functioning of the audience's **selective** attention that the theatrical relationship is actually set into place and maintained; only then is the performance transformed from a confused jumble of disparate elements into a Performace text furnished (at least potentially) with its own meaningfulness and coherence. This may seem trite in as much as it holds true for any other type of aesthetic experience. However, in the case of of theatrical performance, there is no doubt that the sensory faculties of the perceiving subject are called upon to sustain an effort to which, for both quantity and quality, there is no equivalent in any other artistic field. In this context, Roland Barthes spoke suggestively of a "polyphony of information" in theatrical performance, meaning to indicate the multiplicity of heterogeneous signs which are simultaneously emitted (Barthes, 1963). Yet even this does not go far enough: to this polyphonic quality we must add that the Performance text or, more exactly, its dense signifying surface is characterised by its **non-discreteness** (it is **continuous**), its **instability** (it is **variable**) and its **impermanence.**

The textual and contextual features make it absolutely essential that the audience discard and even drastically eliminate some of the mass of stimuli to which they are exposed both successively and simultaneously by the performance (of course, the audience nearly always do this automatically and unconsciously). This only becomes possible by actively engaging the two modes of "making perceptible" which psychologists have called **attentive focalisation** and **selective attention** (others describe the same process as a passage from a diffuse and passive "seeing" (**voir**) to an actively concentrated and sharply focused "watching" (**regarder**) [cf. Poppe, 1979].

It is worth repeating that without this basic **decoupage** and selection carried out by their attention, the audience would not be in a position to work out their own "reading" strategies for the performance, nor to give it first a local and then gradually a global meaning. The Belgian scholar, Carlos Tindemans, is therefore not exaggerating when he isolates this attention as the true "generator of coherence" in the theatre, the necessary premise to any "coherent understanding" of the Performance text.

For theatre practitioners all this is well-known and always has been so (I might almost have said **too** well-known). Efforts have always been directed at setting out what Grotowski calls "an itinerary for the audience's attention". Thus, the task is accomplished which, in cinema, we know is left to the camera lens; though for obvious reasons, the camera works in a much more rigid way as far as a director or actor is concerned. (In this regard, at the same conference mentioned earlier, Grotowski also maintained that a theatre director should have "an invisible camera always taking in different shots and always directing the audience's attention towards something" [p. 32].

(a) **as a stable hierarchy** which, broadly speaking, conforms to "rules of genre" — the most obvious example being the privileged status of the verbal text in the western theatrical tradition;

(b) **as a shifting hierarchy** where a whole range of focalising and/or de-focalising devices operate within the one performance — a large portion of these devices being made up of the scenic, lighting and sound effects just mentioned. Undoubtedly the classic example here is **opera** where, at one time, it is the **vocal part** (arias, recitative) which comes to the fore and, at another, the **musical part** — the relationship between the parts remaining inversely proportional, as was suggested long ago by Abraham Moles to be characteristic of the functioning of "multiple messages" (Moles, 1958).

4.1.2 What attracts the audience's attention

Thus far, albeit briefly, we have seen that the performance engages an entire repertory of signals and devices by which it attracts and/or distracts the audience's attention — in short, we have been considering the **how** of this attraction and/or distraction. The next question which presents itself (and it is a complex one, of decisive importance to any real understanding of the whole problem) concerns the reasons **why**. These performance devices are able to achieve this goal of directing attention.

For some cases, the answer is obvious and the question itself appears simple (take, for example, an actor who is spotlighted downstage and thus singled out from the surrounding obscurity; or else the previous example of sudden noises diverting attention to wherever they come from). However, not all cases are as simple as these and the basic difficulty which we have raised persists. Here, it may help to reformulate our question in somewhat more precise terms (dividing it, for the moment at least, into two parts):

— Firstly, what sort of **material characteristics** (qualities sensible to perception) must theatrical actions and signs (or signals) possess in order to attract attention?

— Secondly, what characteristics must appear in the drawing together (the composition or "montage") of these actions and signs in order to produce the same desired result?

In what follows, I will consider above all the first part of this question. Concerning the second part — which is so complex and specific as to deserve a separate treatment — I will limit myself to a few concluding remarks. This said, it must also be added that, for the moment, there is still no scientific literature on this matter applicable to the theatre (apart from the one or two exceptions which I will point out along the way).

Fortunately, more advanced work has been going on in studies of the psychology of perception and in the new, partly related field of experimental aesthetics. This new field studies aesthetic behaviour as a highly developed form of "exploratory behaviour" (under which heading psychologists place "multiple activities all serving to provoke, prolong and intensify the exposure of the sensory organs to a network of stimuli which are neither intrinsically beneficial nor harmful" [Berlyne, 1972, p. 141]). Of particular interest is Daniel Berlyne's research into the **collative properties** of these stimuli — that is, into those properties which can be shown to have a precise effect on the subject's "exploratory behaviour" and, specifically, on the workings of their selective attention. During a lengthy series of experimental studies, Berlyne managed to isolate the following collative properties (or variables): **novelty, surprise, complexity** and **oddity** (Berlyne, 1960, 1972, 1974 and 1976). A more detailed review of this research is not possible here; hence, I will simply point out that Berlyne's results serve, in their own way, to confirm many earlier hypotheses concerning just these sorts of problems as they have appeared in many different areas of study (some ready examples are the concept of "distanciation" proposed by the Russian Formalists, the efforts of Gestalt psychology to show the relations between order, disorder and complexity, and the findings of information theory regarding characteristics of the aesthetic message). Further to this, Berlyne's results serve to corroborate some of the most recent suggestions which have emerged in connection with the theatre.

These suggestions have come from two different paths of inquiry both of which cut across several disciplines but with differing methods and objectives. Nevertheless, these two approaches meet at a point where they must both deal with the mechanisms used in the theatre to prime the audience's attention:

— the first approach has been followed by a Dutch team of theatre researchers and psychologists during a series of empirical studies into performance reception (cf. Shoenmakers, 1982; Tan, 1982; Schoenmakers and Tan, 1984);

— the second approach appears in the work going on under the direction of Eugenio Barba at the International School of Theatre Anthropology (ISTA). So far, ISTA has held three sessions (Bonn, 1980; Volterra, 1980, and Paris, 1985) and of particular interest has been the research into the techniques of the actor in which Barba has led an international teaching unit (cf. Barba, 1981; 1983a and 1983b; 1985).

Considering the same problem from opposite sides, these two paths have nevertheless converged significantly on several points which we may briefly summarise as follows:

(1) The audience's attention appears to be the product of a certain type of psycho-physiological disposition which, in the appropriate scientific literature, goes under various names (arousal, excitation, curiosity, interest, etc.). Among other things, this disposition is signalled by several neurophysiological pointers (characteristic changes in electroencephalogram levels (EEG), sweating, changes in heartbeat, muscular tension, pupil dilation, etc.). This state leading up to the actual focusing of attention can be termed a **state of interest**.

(2) In turn, this "state of interest" seems to be aroused by another, more basic psycho-physiological state which may be called **surprise** or **amazement**: thus we have the sequence:

surprise → **interest** → **attention** (with the obvious possibility of "feed-back").

(3) Putting it simply, this amounts to saying that in order to attract and direct the audience's attention, the performance must first manage to surprise or amaze them; that is, the performance must first put into effect **disruptive or manipulative strategies** which will unsettle the audience's expectations (both short and long term) and, in particular, their perceptive habits — and the performance must to this by introducing elements of novelty, improbability and oddity in areas where the audience habitually feel certain of themselves (we should bear in mind here Berlyne's "collative properties").

4.2 Extra-ordinary techniques of the actor

In their research into theatre anthropology, Barba and his team at ISTA have identified these "disruptive strategies" largely in terms of the fundamental techniques of the actor. They have described these techniques as **extra-ordinary** since they are based primarily on the transgression of the biological and physical laws governing our "normal" everyday behaviour, both bodily and mental (the fundamental laws transgressed are gravity, inertia and the rule of least resistance). According to Barba, the following theatrical principles all transgress these laws and thus form the basis (both intercultural and pre-expressive) of the actor's techniques:

(1) the principle of **altered balance** (or "ultra-tuned" balance);

(2) the principle of **opposition** (for the actor, every impulse must always be met by a counter-impulse);

(3) the principle of **simplification** ("the omission of some elements in order to promote other elements which thus appear essential");

(4) the principle of **surplus energy** ("a maximum of energy input for a minimum effect").

(For more detailed information regarding these principles, see the works of Barba cited above and also De Marinis, 1986a).

It is precisely through the workings of these extra-ordinary techniques that the actor is able to "disrupt" the expectations and perceptive habits of the audience, to surprise them and draw their attention. And this — we must emphasise — takes place even before the actor seeks to attract the audience with the wonder of a story, or a manner of delivery; it takes place simply with the actor **giving shape** to their own body — making for themselves, that is, a "fictitious", "artificial" body which draws out/deforms/amplifies the normal tensions of the human body. We might consider this pre-expressive level of extra-ordinary techniques as the foundation on which the actor builds their stage performance. There are, of course, many other sources for this — on one hand, the relevant socio-cultural context, the technical and expressive conventions of the actor's art; on the other, the actor's own personality and talent. Nevertheless, for the actor just as for everyone else, nothing good is built except on solid foundations. Thus, it is at this pre-expressive level that the actor displays their ability (or lack thereof) as a **maitre du regard**; their relative capacity,that is, for carrying out the manipulation (**montaggio** in Barba's terms) of the audience's attention which is necessary to a successful working of the theatrical relationship).

Conclusions

My concluding remarks follow on from this discussion of the formal means and determinant conditions involved in the theatre audience's selective attention.

(1) Extra-ordinary techniques/virtuoso techniques

A very interesting parallel presents itself between Barba's view of the dialectic between "ordinary" and "extra-ordinary techniques", on the one hand, and the conclusions of experimental aesthetics, on the other hand: these conclusions argue that "some of the effects brought on by new stimuli [. . .] do not achieve maximum strength with a maximum of novelty", but rather with "an intermediate level of novelty" (Berlyne, 1960, p. 64). In relation to the techniques of acrobats and those sometimes used by the Peking Opera, Barba has similarly observed that in such cases, "it is no longer a matter of extra-ordinary techniques but simply one of 'other techniques'." In these "other techniques", "there is no longer the tension caused by a deviation from the norm, nor the sort of 'elastic energy' which characterises extra-ordinary techniques in opposition to ordinary ones. In other words [concludes Barba], it is no longer a matter of dialectical relationship but only of distance: the inaccessibility, in short, which the body of a virtuoso performer represents" (1981, p. 73). These observations are corroborated by the results of experiments on visual perception which show, as I mentioned, that "clusters of stimuli are judged favourably when they fall within an intermediate scale of novelty and complexity" (Berlyne, 1972, p. 148). Further to this, these observations surely form an excellent starting point for more detailed analysis of the qualities particular to theatrical attention (and, I would add, to artistic attention in general). A lead is also given here to analysis of those stimuli which are most capable of arousing attention in the theatre precisely by playing upon the dialectic of novel/known, strange/familiar, complex/simple, unexpected/predictable, odd/consistent.

(2) Disruptive features "of" the performance/disruptive features "within" the performance

In defining the actor's techniques as extra-ordinary, Barba insists on the way they "disrupt" the audience by opposing (though it is a dialectical, "elastic" opposition) the techniques we use in everyday life. However, it is clear that a performance can disrupt or frustrate expectations — thus producing effects of surprise and increased attention — in many other ways and on many different levels. Briefly, in terms of the disruptive features **of** the performance, we can see that these also appear:

(a) on the level of **general theatrical expectations** or else through "rules of macro-genre" as I have described them elsewhere. Here, the disruption arises no longer from the opposition of **theatre** to **everyday life** but rather from that of the **performance** to **everyday theatre**: one example of this would be a work breaking the conventions of dramatic fiction which have been long since assumed into the average audience member's competence;

(b) on the level of **specific theatrical expectations** or else through the "rules of genre" proper: one might think here of the opera buff who turns up to Peter Brook's **Carmen** convinced that they are about to see an authentic staging of the Bizet work.

This list could easily be extended, bearing in mind expectations having to do with the context of the performance, the precedents set by the various producers of the performance etc. However, what I wish to make clear above all here is that alongside these disruptive features **of** the performance are those occurring **within** the performance — and it is these latter which may well be more important and decisive in terms of the audience's attention. By disruption **within** the performance, I mean to indicate (and this should be immediately obvious) that the ability of the performance to hold and direct the audience's attention is also due (perhaps above all) to its ability to continually create expectations in the first place — and on the most diverse levels, from the thematic to the expressive and stylistic — and then to continually frustrate and disrupt these expectations by its sudden leaps, rapid changes of direction, tone, atmosphere, rhythm, etc. In this way, surprise is constantly renewed, and interest and attention remain lively and strong. And it is in primarily this direction that the work of the director — not to mention that of the dramaturg is aimed.

(3) Frustration/satisfaction of expectations

Here, of course, I am aware that instead of drawing neatly towards its conclusion, our discussion could easily spread to new and dangerously vast areas of inquiry. I must limit myself therefore to one last note, taking as my source the recent declaration of Italian director Luca Ronconi: "In my opinion, there are two aspects to the enjoyment which theatre can give: surprise and the joy of finding the same thing over again". This opinion serves, in my view, as a useful reminder of a risk which is undoubtedly present in a certain way of handling the question of attention in the theatre. This risk is precisely one of maintaining that the "proper" functioning of the performance, its success and pull on the audience depend exclusively on the disruptive strategies which it uses. In short, the risk is to see only the irregular and unexpected as being able to produce interest and entertainment in the theatre. Certainly, for example, Barba's theories regarding the extra-ordinary (despite their

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Sound E/Scapes

Approaches to film sound

Fran Dyson

Sound escapes the Trinity[1]: the frame, the body, the metaphysical map.

Pre-empting and evading this Trinity, sound vanishes, deflected and camouflaged by its own 'reverence' to the film frame.

Predictably, sound returns; to the scene of its crime, to be arrested again in a genuflection before this incarcerating Trinity, once immortalised by the holy shroud of Turin now genuinely reflected on the screen.

(This continual courtesy to the beatific vision was propelled by an event which verified the face of God as a thing to behold above all else. Thus "For twenty five centuries Western knowledge has tried to look upon the world. It has failed to understand that the world is not for the beholding. It is for the hearing.[2] This failure has meant that "all else", all other, may praise, but never be, the glory of God.)

As such, sound is always complicit in the incarnation of this impossible Trinity constituted by Three persons in One and One person in Three. Its perpetual movement within and without the screen echoes the paradox such a Unity entails, while at the same time working to hypostatize Its otherwise graven image.

A door slams, a car crashes, and the soundtrack dutifully reproduces the aural equivalent. Within these holy bonds everything is simple and direct — as it should be. But when the genealogy of this diegetic[3] sound is traced, it becomes apparent that it was conceived with the image, rather than the pro-filmic event, in mind. As a representation of a representation the status of cinematic sound (and this status is important for Western knowledge) is ontologically deficient. Even in the 'real' world its being is no more than an echo of objects: "Ideologically, the aural source is an object, the sound itself a 'characteristic'.[4]

With such a nature can sound be anything but illegitimate? And not even illegitimate — for there was never any flesh and blood to stand as testament in the first place. Could this be another immaculate conception?

Unmarked, extra-diegetic sound might have us think so. For while cars crash and doors slam within the frame, and footsteps travel perhaps a little beyond, an other aural realm resounds, confined only by the acoustic limits of the cinema and the ear. This supernal sonic space identifies those regions the screen cannot annex. Carefully, so as not to insinuate a lack, extra-diegetic sound creates an atmosphere which invests the image with a dimensionality it can never acommodate. What is left over is an excess, circulating in a fluidic, aleatory vacuum, from which cinematically trained ears can extract subliminal themes. Evocative of both the eternal and the everyday, these sonorous narratives represent the invisible, unrepresentable, (necessarily) absent Creator. Music touches the soul, and the sole cause is the First Cause.

The Absolute source in this misbegotten genealogy is now located. Sound becomes legitimised, 'liberated', through the intercession of a transcendent Ideal and characterised by an omnipresence which, strictly speaking, can only ever be heard. it is mediated through the eternal atonement of the orchestra, and the impossible moorings of special effects.

With such a lineage does it matter that there are no visible indications of the strings which tear at our hearts? Does it matter that they are in fact strings? An Absolute Source would not be disturbed by the realisation that perfect execution (perfectly reproducible, that is) is guaranteed more by the patch of a synthesiser than the touch of a musician. Within this realm originality hardly matters — sound can do whatever it likes, precisely because it is sound, and like the ephemeral or divine, hardly matters.

Except to soundscapists. These are the surveyors of new territories, the painters of aural landscapes — all those for whom the 'sauce' of sound is its source (and it has to be real, not reel). While the absolute valorization of the image in dominant cinema allows the soundtrack a certain itinerant, nomadic freedom, the soundscape attempts to settle the aural in its rightful place.[5]

The demarcation of this auditerritory appears to be less of a sublation than a derivation. Whereas navigating a possible Absolute source has led only to a supremely irrelevant Idealist debacle, this particular course follows the twin systems of Identity/authenticity in the reclaimation of sound's ontological status.

Sound's retention of its three dimensionality in the degenerative processes of reproduction is used to irrigate those already exhausted routes. Because sound, unlike the image, does not appear to be affected by the recording process . . . 'In cinema . . . one does not hear an image of the sounds but the sounds themselves . . .', it is assumed that the reproduced and original sounds are identical.[6] Ironically, this almost ontological identity is established through the reproduction process itself — marking the aural domain as that expanse between record and playback — an expanse on ¼ inch magnetic tape, which 'reproduces' aural 'objects', as if the mechanical ear (record 'head') and 'speaker' were able simply to document 'primitive' sound without loss or distortion, as if the tape simply translated and not transformed.

But is hearing the same as having a jungle in one's loungeroom? And if not, then who can locate the home or establish the singular and so important identity of sound? For sounds change according to their point of material production and reception — pre-eminently depending on the specificities of the recording or reproducing apparatus and the position of the listening subject.

This method of fixing sound to a definite and unaltering site of emission, from which it may be reproduced without loss of 'identity' is a method for putting sound in its place. It is rendered so monotonous and idealised it could "only be heard by God, or perhaps philosophy", within the vacuum chambers of acoustic constancy.[7]

Sounds's ascension into heaven conveniently escapes the problem of identification resurrected by its unfortunate materiality. It also pre-empts any possible interrogation of the transformations sound undergoes in the process of reproduction. It disavows both the representational significatory nature of sound recording and reproduction, and the specificity of the listening process.

As a place where nothing happens, heaven functions best as a retreat- offering asylum to the seraphine, though mute, enunciators of a "language without meaning"[8]

But heaven also has its outlets: the screen, and especially the body, intercede in the sublation and sacrosanction of extra-diegetic sound, marking it instead with always recognizable diegetic relevance. Those holy bonds between car accident and aural 'crash', threatened by the arbitary connection between screen and speaker, have always already been sutured by and through the presence of the voice. Sound's forte — making the Word flesh.

It is the flesh that the audience looks to when in search of reassurance. The flesh gathers up and absorbs those awesome, atopic and truly atmospheric sounds, im/personating not just the word, but the very coherence between sound and (imaged) object. More than togetherness — the speaking body provides a unity, a "oneness"[9] which precludes speculation on the origins and nature of its cinematic assemblage.

For between the body and the voice there is no gap — no hint of a mix or delay, nothing which one could, (or would want to) recognize as an indication of division. The spectator affirming, (and desiring to affirm) that wholeness, inaugurates the mimetic body on the screen. A body, which, despite having been fashioned from a series of incisions, is able, in speaking, to fix sound to image, (con)seal the latitude between their heterogenous tracks, and annul the separation of their respective sites of emmission.

In this way sound, via the voice, traverses the cinematic aspect: a descent, from the lofty heavens of indeterminacy to the suggestive emplacements of the screen, where the image circumvents and predicates now synchronous aural 'effects'.

In fact a transubstantiation which makes everything clear and discernable. Embodied sound is immediately recognizable as "belonging to the symbolic realm of language".[10] Its simulated emmission, from the mouths of (what are now) speaking subjects on the screen, authorizes an analogous imbrication as it is circumscribed by objects. At the same time, the 'source' of the sound is shifted from behind to within the screen and the fictional space of the diegesis.

Sound, now colonised by the body, and subject again to the hegemony of the image, would seem easily accommodated within discourses which locate relations of power. As a possible refuge, such an accommodation could, however, only be temporary. Nostalgia for the lost chord, cause, object, may prompt investigations establishing the containment and repression of the framed aural dimension. However, it does not inhibit this exploitation of subservience as being instrumental in the maintenance of a well rehearsed dichotomy which can be seen as such:

(1) Identified as the victim of Western cultures' investment in the visual, sound can be adapted to and adopted by a politics which because of its' cleavage to the body and place of the oppressed, positions the aural within a marginalised and almost essential 'otherness' Thus arrested, sound assumes the half-life of the unrepresentable. Its presence is seen as being not only beyond yet always behind the image but also there to breathe life into the dead body and/or obvious edit. It suggests at the same time, the valorization of the visual in cinema, and the innocence of sound in both this valorization and in terms of its construction.

(2) Similarly, a politics which would have sound as 'other' would see those institutional tendencies which privelege the image as being ultimately (i.e. 'teloscopically') directed towards the de-mystification and substantiation of the aural through strictly corporeal binding; one which takes the 'extra' from the diegetic.

As a result, this dichotomy is seemingly resolved through an essentially logocentric movement.

But in the age of mechanical reproduction a movement is a repetition which resists closure. The (fringe) benefits of keeping sound as other and supplement, of maintaining its affinity with the unrepresentable, prescribe a hypothetical anchorage which in fact must be ever loose. The desire for unity is not one which prohibits difference — supreme unity, after all, operates by way of circumincession,[11] and it is on this model that the aural fulfilment of cinemas' contradictory desires is enacted.

The paradigmatic construction of the speaking subject and consequent diegetization of synchronous sound may suspend the latters' evocative licence. But this grounding clears the way for the invocation of voices not always caught in the throat — voices which, on hearing, usher in the divine. The disembodied voice belongs to a realm, a discourse, in which the body is obscene. Obscene because intrusive in what is essentially a spatial, rather than imagistic construction. Obscene because redundant, limited by corporeality and therefore destined to decay in the all too real world. Being irreducible to these spatio/temporal limitations the disembodied voice is in a position to wrest power from its other-worldly associations. It uses the divine prototype as a security against charges that perhaps this voice is a no-body, a non-subject dressed in the Emperors' new clothes.[12]

This might be a reasonable accusation if the frame rather than the diegesis were the only site for the necessary portrayal of an enunciator, since that physical absence on the screen would suggest immediately a prior fabrication. One which, using the invisible thread of sound technology, obviously attempted to tailor a product from the partly immaterial. The diegesis, however, demands no such texturing. The voice off (the frame) becomes the voice *in* (above and around) the theatre and the fiction unfolding on the screen. This position, rarely drawing attention to itself, is a cut above any two-dimensional flickerings, patterned as it is, on the original, three-piece ensemble.

The cinematic/'phantasmatic[13] body so incarcerates the voice that its absence is never a departure, the trace of its form lingering always in the omnipresence of aurality. That trace, like the eucharist, is necessary to establish that a communion has, is always, taking place. Yet the portents of that communion are audible, (edible) only because it is a trace — a metonymic wafer — and not flesh and blood. The 'originary' body made possible the voice-over, yet the authority and truth entrusted to this voice is possible only because it is without body; untarnished by physical realisation.[14]

Being without body is not just the reserve of heaven. There is, after all, no such place. And physical realisation must occur if the voice is to be heard. Yet this is not effected through a return to the terrestrial. Rather, the disembodied voice enters a new atopia — the domain not of God but of the hyperreal. Here, celestial bodies are reduced to skeletal circuitries (without loss of volume) in the endo-colonisation of the voice's corporeal enclosure. The disembodied voice becomes a voice with body added. A calculation made possible by technology and comprehensible through the historical construction of the voice as it makes itself indispensible to the body/image, in order to shed it altogether. And this disinvestment, within the hyperreal, doesn't leave the voice lacking its visual complement — it is not disembodied as much as disentangled; an aural aura proceeding from the body's surface with direct lines to the heart. Those localising and spatializing points of reference for the emmission of sound become subverted, confused, as sound now envelopes and constructs its own body, space, surface and referent.

> "Mechanisms for recording and reproduction on the one hand provide a technical body, a framework for representations, and on the other hand, by present-themselves as double, constitute a simulacrum of power, destroy the legitimacy of representation."[15]

But the hyperreal is supremely disinterested in legitimacy; operating not from any attachment to the original, but from a fetish for its echo. The 'truth' of sound is revealed not by an excavation of its source — be it held by God or the recording apparatus — but by making audible its 'essence'. And this doesn't mean going back to the 'original' but rather constructing what that 'essence' might be and moulding

the sound to fit. 'True' sound is therefore true to the idea of what it should be, and this 'idea' is less the "... sound one hears in one's head ..." than the sound of the studio in which it is 'built'.[16] Here, sounds which have already been detached from their sites of production are evacuated, their remaining shells filled in and fetishised; a car door slam is still definitely a car door slam, but not the sort of sound which would ever be heard from the slamming of a car door. It is a sound signalling an over-abundance, a superfluidity which indicates that progress has indeed been made in the field of sound technology, and that this progression has been well consumed.

The techniques of self-effacement which conceal the soundtrack's **operation** also reveal (however modestly) its **construction** from an already synthesised, purely cinematic taxonomy of sounds. These make their appearance in a particularly ambivalent play between the demands of convention and the self-actualisation of sound technology. The truth of being more 'real' and the beauty of being artificial, are juggled in a brave attempt to accredit realism and technological progress. And as an appearance — an obvious treatment of the original — there is already created a distance, a difference, used as a seductive ploy to hook the field of the other, the outside, onto the representation of the same. But here this outside is an otherness which signifies auditory cinematic codes and is constituted through technological mimesis. As such it opens up an interior — but not — one which may be uncovered by a searching of the soul. Rather, it is the interspace of telematics — that exotic techno-universe through which the gravity of implosion yields a new sublime to intrigue and fascinate.

The soundtrack is now in a position to exhibit itself as soundtrack, as constructed; as a self-referencing/reflexive system which has finally outgrown the need to present an exact equivalence between sound and source. Indeed, its credibility now rests on marking a distance from that source, in demonstrating that the sounds from which it is built have been 'civilised' by the processes of a sophisticated and costly technology.[17]

This display allows the de-spatialised and dis-located voice, always fuller, louder and closer to the listener, to present the pleasure of intimacy with the reassurance of artifice. A whisper in the ear (with all its overtones of seduction, secrecy and interdiction) becomes a legitimate object of desire when treated, tracked and transmitted through the innocent and public channels of technology.

And so desired, the voice sets the score for all other sound. Wind in the trees, once simulated by string orchestra and now sampled by synthesiser, provides an ambience no longer in the background. Rather it merges with foregrounded diegetic sound and music to create an atmosphere thick with the tension of continual becoming: a slow drumbeat and then simulated didgeridoo is gradually mixed with the sound of crickets to present, at the climax of aural seduction, a bush symphony which the crickets actually chirp in time; the sounds of the city are transformed into percussion instruments as the roar of a passing lorry synchronizes with the uptempo music, its panned crescendo following the vehicles' movement across the screen. A well-timed pause creates a space for the (almost operative) voice to re-enter, without disrupting (though always indicating the terminations of) the established rhythm.

And the beat goes on — from drum machine to footsteps, to slamming doors, to silence and back again. All sound becomes music in those intervals where the voice leaves the task of seduction to a rhapsodic aural atmosphere. And in its enthusiasm this orchestration of sound extends the margins of synchronicity with the image, to develop a kind of choreography; a play in which the formal relation between sound and image is (con)fused.

Is this a nuptual dance in the 'marriage' of sound to the image? Or is it a masquerade, in which,

> "Using the ideology of the visible as a front, the soundtrack remains free to carry on its' own business."[18]

As categories conflate and distinctions dissolve within cinema it becomes impossible to tell. Descriptive terms such as 'diegetic'. 'non-diegetic', or 'extra-diegetic' lose their valence as rapidly as the oppositions 'music/noise' or 'foreground/background'. Amidst this thetic blur the question of the sound escape is problematised. For in positioning sound and image at either pole of a totalising dichotomy, in which one term is privileged over the other, the paradox which ultimately circumvents this grid of binary oppositions must be ignored. Yet access to this paradox, this agent of erasure, is only via the immaterial, entry into which forces a silence. What can be said of a paradise of eternal becoming, where identity is lost to simulation and continual hypostatic merger? Except that, perhaps, it is a place of nothing, is no-place to escape from, and, as such, provides a useful landing from which sound (and discourses on sound) may operate, in heightened and hyper-ambiguity.

Footnotes

1. I have used the metaphor of the Holy Trinity (the Father, the Son, the Holy Ghost) to establish connections between notions of sound and Western metaphysics. In both, the focus of the source is not only taken as given, but is dominent andmust be experienced as visual.
2. Jacques Attali, **Noise.** Manchester University Press, United Kingdom, 1985, p.3.
3. John Belton "The Technology and Aesthetics of Film Sound" in **Film Sound;** J. Belton and E. Weis (eds.); Columbia University Press; N.Y., 1985.
   Sound is termed 'diegetic' when its source "comes from a character or object in the story space of the film." It is 'non-diegetic' or 'extra-diegetic' when its source is absent from the story space. (Bordwell and Thompson "Fundamental Aesthetics of Sound" in **Film Sound op.cit,** p.191-198.
   Given the all encompassing world of the diegeses, or development of the story line, this distinction is tenuous, since (e.g.) "the physical production of music may be non-diegetic, but its emotional production is diegetic." (Simon Frith "Mood Music", **Screen,** Vol. 25, No. 3, 1984, p.63.
4. Christian "Aural Objects" in **Cinema Sound, Yale French Studies** No. 60, 1980, p.26.
5. Or rather, the dominant codes of cinema; sound in some contemporary films (e.g. **Crocodile Dundee**) does not always fit this neat hierarchization.
6. Jean-Louis Baudry "Le Dispositiff", in **Communications** No. 23, 1975 p.61, quoted in Alan Williams "Is Sound Recording Like a Language?" in **Yale French Studies op.cit.** p.51.
7. **Ibid.,** p.52.
8. Jacques Attali, **Noise, op.cit.,** p.25.
9. See Mary Anne Doanne "The Voice in the Cinema: The Articulation of Body and Space" in **Yale French Studies op.cit.** p.34.
10. Rick Altman "MOVING LIPS: Cinema as Ventriloquism", in **Yale French Studies op.cit.** p.71.
    In Western metaphysics this trans-substantiation – or movement of sound from the ideal to the material – bestows upon the voice a proximity to the thought, the idea, and ultimately the ideal of which it speaks. The voice thus becomes a vehicle for the messages of the soul, itself already inscribed by the hand of God. (See Jacques Derrida **Of Grammatology** The John Hopkins University Press, Baltimore, 1976, pgs.11,17.) Although used here in a more philosophical sense, the term 'tran-substantiation' also refers to the conversion of bread and wine, the elements of the eucharist, into the body and blood of Christ. This resolution allows the totality of divine existence an appearance within the physical or mundane world.
11. 'Circumincession' is "... the reciprocity of existence in one another of the three persons of the Trinity." (Chambers Dictionary, 1983).
12. See Mary Anne Doanne "The Voice in the Cinema: The Articulation of Body and Space" **op.cit.,** p.42.
13. The 'phantasmatic' body is a body "reconstituted by the technology and practices of the cinema." **(Ibid.** p.34) These practices split sound and image, voice and body, only to present them again, in a simulation of the body's unity, on the screen.
14. This 'originary' body has, in both the theological and cinematic sense, only ever been reconstructed.
15. Jacques Attali **Noise, op.cit.,** p.86.
16. John Belton "The Technology and Aesthetics of Film Sound" **op.cit.**
17. Taming sound, in this instance, is less a matter of eliminating a few irritating frequencies, than manipulating its spatial, acoustic and even temporal characteristics. That this manipulation results in metamorphosis is accidental; the project and outcome being not to change sound but to indicate its 'treatment', (well treated/groomed sound being eligible for entry into twentieth-century cinema).
18. Rick Altman "MOVING LIPS: Cinema as Ventriloquism", **op.cit.,** p.76.

Music as Therapy

Denise Erdonmez

Brief History

Since Ancient times it has been well recognised and documented that music has a powerful effect on our physiologic and psychologic being.

Not only does music 'hath charm to soothe the savage breast', it also motivates and stimulates people into action.

The belief that music has therapeutic value is not new — the Ancient Greeks wrote widely of the application of music in the amelioration of illness. The Greek god Apollo represented both Medicine and Music. Aristotle believed in the cathartic effect of music to restore the balance of harmony between mind and soul. Aesclepiades, a physician of the time 'prescribed music and harmony and pleasant company for disturbed and unhappy people.'[1] Specific modes were thought conducive to the purposes of education, to frivolity and to soothe and sedate.

The influence of music on behaviour has been studied scientifically for more than 100 years. In the 1880's, early investigations measured the effect of music on heart rate and respiration rate — research which continues today with more rigorous control of variables.[2]

The field of music therapy has evolved since the 1940's. Early developments in the Unites States began with members of the Musicians Emergency Fund providing recitals and concerts in hospitals. The responses of the patients in Veterans hospitals were dramatic. Disturbed patients were calmed and non-communicative patients became alert and responsive.

The steady growth of music therapy in the U.S. is testimony to the energy lavished on new and creative ideas. In 1942, a Government Grant over 5 years enabled the profession to be founded in hospitals on the East coast, and in 1945 the first training courses were established.

In Britain, music therapy evolved from remedial programmes for children who were intellectually disabled and emotionally disturbed. The founder of British music therapy was Juliette Alvin, a pupil of Casals, who used the cello extensively in her work with severely autistic children.[3,4,5]

Music therapy in its broadest terms is the use of music to achieve therapeutic goals — the restoration and maintenance of physical and mental health — for people in need. While music therapy tends to be utilised in the health and special education areas, the principles of music therapy apply to all members of society during stressful periods of life — periods of high anxiety, depression, grieving and times of change particularly relating to personal growth.

Describing the Work

Approaches to music therapy differ according to various schools of thought.

The **humanistic approach** follows the teachings of the psychologist Abraham Maslow. Within this approach, rich creative experiences allow for the enhancement of self esteem and self actualisation. This is achieved in music therapy through improvisation. A range of instruments including tuned and untuned percussion, Orff instruments, and vocalised sound are used to engage the child (or adult) in musical interaction and interplay. All musical responses are valid — they express the thoughts and feelings of the individual. The success of this approach is dependent on the highly developed improvisational skills of the therapist, which are needed to capture and identify the musical expression, to give it meaning and direction, and to extend it in a positively reinforcing way.

Case studies which appear in the texts of Nordoff and Robbins, illustrate the powerful effect the freedom of musical expression has on the psyche of the child.[6,7] In the case of Edward,[8] an emotionally disturbed child who arrived for his first music therapy session screaming and shouting in a high pitched voice, progress was made by matching the improvisation with the child's mood. Over subsequent sessions Edward's screaming took on a special musicality — he introduced phrasing into his screaming, anticipating the imitation of the therapist. By the eighth session Edward was singing a greeting song which had evolved from his vocal improvisation. He enjoyed this song immensely, evident in Edward's chuckling interspersed throughout the song.

The case study of Edward illustrates the importance of individual, spontaneous improvisation to meet the child at his/her level of emotional need. On the whole, screaming is not well tolerated by hospital staff, or parents and family members. To the music therapist it makes musical sense — a non-verbal cry for acceptance and understanding.

A totally different approach to music therapy is that of the **behavioural school**, which identifies specific behaviours to be developed, extended or in the case of 'negative' behaviours, extinguished.[9] Music therapy programmes are designed to develop those skills necessary for independent living. Skills needing development may include:

- motor co-ordination, including eye-hand co-ordination, balance, control of large and small muscles, relaxation of the body, and creative movement. These skills are achieved through playing instruments, action songs, and movement to music activities.
- conceptual development — numeracy and literacy skills, recognition of colours, concepts of contrasting direction, loudness, space etc., sequencing days of the week, months of the year. These skills are developed through songs and visual aids.
- speech and language development, achieved through free vocalisation of sound and extension of the range and dynamics of the voice. Music therapy sessions precede speech programmes in that melodic intonation needs to be established before the production of specific speech sounds and blends.
- memory. Capacity for the retention of material is increased when that material is presented within a rhythmic framework. Rhythm is a powerful source of energy and motivation. Concepts can be learned through frequent repetition when music provides the interest and motivation to repeat the material many times.

- auditory localisation and discrimination skills are important for hearing-impaired children. Given that simple music instruments such as reed horns, resonator bells etc. have a greater range in frequency and intensity than speech, music programmes have an important role in teaching imitation skills and pitch matching.[10]
- social-emotional skills are developed through opportunities for self expression at non-verbal level. Group music improvisation allows for emotional release and sustained interaction with others, thereby reducing the isolation felt by many children and adults.

Music therapy has an important role in **personal growth programmes**. Music offers a range of experiences built on the supportive nature of the creative arts. Creative endeavours allow for individual expression of ideas and feelings — each of which is valid for that person at that point in time — to work through issues causing inner conflict and distress.

Improvisation, either in one-to-one work with the therapist, or as members of a group, allows for the full range of emotions to be expressed — anger, despair, loneliness, frustration, joy, exhilaration and so on. Music is a non-verbal means of communication. It by-passes the searching for the right word at the right time to adequately explain a fleeting feeling or a changing mood. Improvisations may last for a few minutes or for an hour. They often allow for free dance and vocalisation as well as playing instruments. The format is non-structured, the music atonal and ametric. A discussion generally follows the improvisation to realise the range of experiences felt by the participants. Feedback from these sessions varies a great deal — some people may feel more tense, others experience a lessening of tension through the freedom of expression. Given that the objective of improvisation is for identification of emotional states, this type of experience may be very intense.

Music and dance are integrally related, and the principles of Laban movement apply well to personal growth programmes. Music can be provided on percussion instruments, solo reed instruments or improvised sound. The dynamics of movements are mirrored by the dynamics of the music — phrasing, shape, force, speed and space all combine in a unique creative experience. Inhibitions are dispelled after varying lengths of time and again, individual freedom is the primary gain.

Song writing is another form of self expression.[12,13] The theme chosen may reflect the stage of growth of the group members, or may relate to a specific issue. A well known melody may form the basis for writing new lyrics, or in some cases, both music and lyrics may be original.

One of the most exciting areas of current research is the potency of music in evoking visual imagery.[12,14,15] We know that music can be associated with past events, places or significant people. To hear a piece of music and experience a clear visual image of the association is a very potent experience for a non-musician. Intra-sensory experiences range from 'tunnel hearing' to vivid imagery in colours, the smell of a particular fragrance, and on occasions the actual taste of food and wine. A relaxation induction is necessary, so that participants enter a state of altered consciousness somewhere between alertness and sleep. It is a state of heightened awareness in which all the senses may be stimulated. The music is carefully chosen to elicit certain moods or range of feelings.[16] Some therapists choose to set a visual image or journey of images as the music plays, thereby directing the process of visual imagery. Other therapists allow the music to set the theme, with the participants freely associating the music with past events or fantasies for the present and future. Participants describe a wide range of experiences — some feel elevated to quite blissful states, others reminisce about times of contentment. Occasionally, experiences are not confined to the pleasant range of emotions, and people may drift deeper into their problems. It is essential therefore to conduct a discussion at the close of the imagery session.

The most frequently experienced visual images are those associated with water (waterfalls, streams, ponds, calm ocean), flight (birds, floating feelings, clouds, drifting), and dance (as solo performer, with one partner — a significant person — or watching a ballet performance).[17] It is interesting that water, flight and dance represent movement over time, that is, the visual imagery evoked by music moves forward in time.

Sometimes guided imagery may be used to focus on difficult emotional experiences such as parting, loneliness, sadness — and it is imperative that sufficient support is available for people following this type of experience.

Music and imagery is used in many different therapy settings — programmes for adolescents in crisis, in psychiatry, in control of painful conditions, and in terminal illness.

Many diseases and illnesses have a component of physical pain. A typical pain cycle is one in which pain is experienced (or perceived) which leads to anxiety and tension thereby exacerbating the physical sensation of pain. It is a vicious cycle and difficult to break. Often relaxation techniques on their own do not break the cycle, but music-assisted relaxation sessions seem to have success. There are several possible reasons for this success:

(i) music, carefully chosen, can evoke a sense of true security through consistent rhythm, predictable melodies of small interval relationship. The timbre of instrument may induce a lessening of tension e.g. flute and guitar.

(ii) music can divert attention away from the perceived pain, thereby breaking through the pain cycle.

(iii) music can have an immediate effect on physiological functioning — slowing down heart rate and respiration rate, (with verbal cue), thereby reducing stress and anxiety.

Pain management is particularly important in palliative and hospice care for people facing terminal illness. Music therapy may meet the physical, psychological, social and spiritual needs of these people in various ways. Music depicting important stages of life may be programmed for individual patients to form a life review of significant events.[18] This reinforces the uniqueness of one's life over the passage of time. The singing of well known songs helps reduce the isolation felt by many people, and provides a physical means of ventilating suppressed feelings. Spiritual needs are met by feeling comforted and assured by meaningful music of the individual person's preference — be it country and western, folk, jazz.

Why Does Music Therapy Work?

Much of the research evaluating music therapy has been carried out in the United States. Testimonials from patients suggest that music therapy is one of the inner-healing therapies — it allows people to feel free, to give vent to a large range of emotions within socially aceptable limits.

Music therapy is a non-verbal therapy — it provides a means of communication which is spontaneous and immedite in expression. Within the 'behavioural school', we know that music therapy is successful in modifying behaviours, in teaching independency skills (such as motor control) and in speech and language programmes where specific speech syllables and blends can be practised

through song.

It appears that music, within the developmental theory, is one of the first experiences used by the small child. The work of Helmut Moog[19] indicates the responsiveness of babies at a few weeks of age to music. Indeed current research has shown that the foetus in utero has hearing acuity from the 6th month onwards, and that the unborn child responds differently to stimulating music (band music) and sedative music (lullabies). In Piagetian theory, the sensory-motor stage of development sets a blue-print for future skills development. Small children respond so well to music — they learn songs quickly by rote, they freely explore the range of their voices, and their daily life is very creative.

Many disabled children can be left behind in development because of the delay in establishing skills, or because opportunities for skill development are not readily available. A child who falls behind may still be linked to this creative phase of development — evident by the joy with which they participate in creative activities.

A second major theory of relevance, is that of cerebral dominance. For most people, speech centres and 'academic' related skills, tend to be localised in the left hemisphere of the brain. Music perception including melodic memory tend to be associated with right hemisphere function. It follows that children who have no speech or little speech, may be reached through the alternative medium of music. A dramatic illustration of the cerebral dominance theory can be shown in therapy programmes for patients following strokes.

When a stroke is suffered to the left hemisphere, speech is dramatically affected, resulting in aphasia. Communication is tragically cut off — there is no means to relay basic needs or describe thoughts and feelings. However, because music centres are still intact, rehabilitation may occur through singing songs and the technique of melodic intonation. This phenomenon, known as the 'singing aphasic', has been recorded for over 200 years — first documented by Dalin in 1745.[20]

My own clinical work with brain damaged people reinforces this theory.[21] In one case, a 54 year old amateur pianist suffered a massive left hemisphere stroke, leaving him aphasic, paralysed on the right side and alexic (loss of the ability to read). Although he could make no sense of the written word in books, magazines, newspapers etc., he retained the ability to read music notation at sight. For this man, music therapy has become the centre of his life — he practises (with left hand only) up to 2 hours per day.

The future for Music Therapy in Australia

Music therapy evolved in Australia through the efforts of the Red Cross, which arranged for performing musicians to provide concerts and recitals in major hospitals.

In the early 1970's the first music therapy positions were created .

There lie ahead many challenges. The need for research and evaluation of the effectiveness of music therapy, the challenge of establishing centres and programmes in a financially depressed health care system, the challenge of changing health needs as people more and more take responsibility for their own health through preventative means. In addition, principles of care for the disabled are changing as the large institutional care model gives way to the small residential units in typical suburban homes.

Music therapy however, is not tagged to any particular health or education service — it is built on principles of 'quality of life', not the routine of life. As a creative endeavour music should pervade our lives at many levels — as relaxation, entertainment and recreation, and within the 'wellness' model in the preventtion of disease. To the disabled population of Australia, music therapy offers an alternative to the established therapies, in meeting physical, psychological, social and spiritual needs.

"There would be no music and no need for it, if it were possible to communicate verbally that which is easily communicated musically".

E. Thayer Gaston, 1958.

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"47-64" A piece for alto saxophone player/runner.

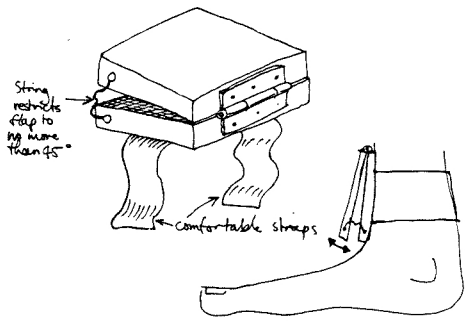
Ernie Althoff

Requirements: A large wooden-floored hall or auditorium with seating at one end. A seriously dedicated, athletically fit, alto saxophonist with a good memory. Alto saxophone. Strap-on percussion (described later).

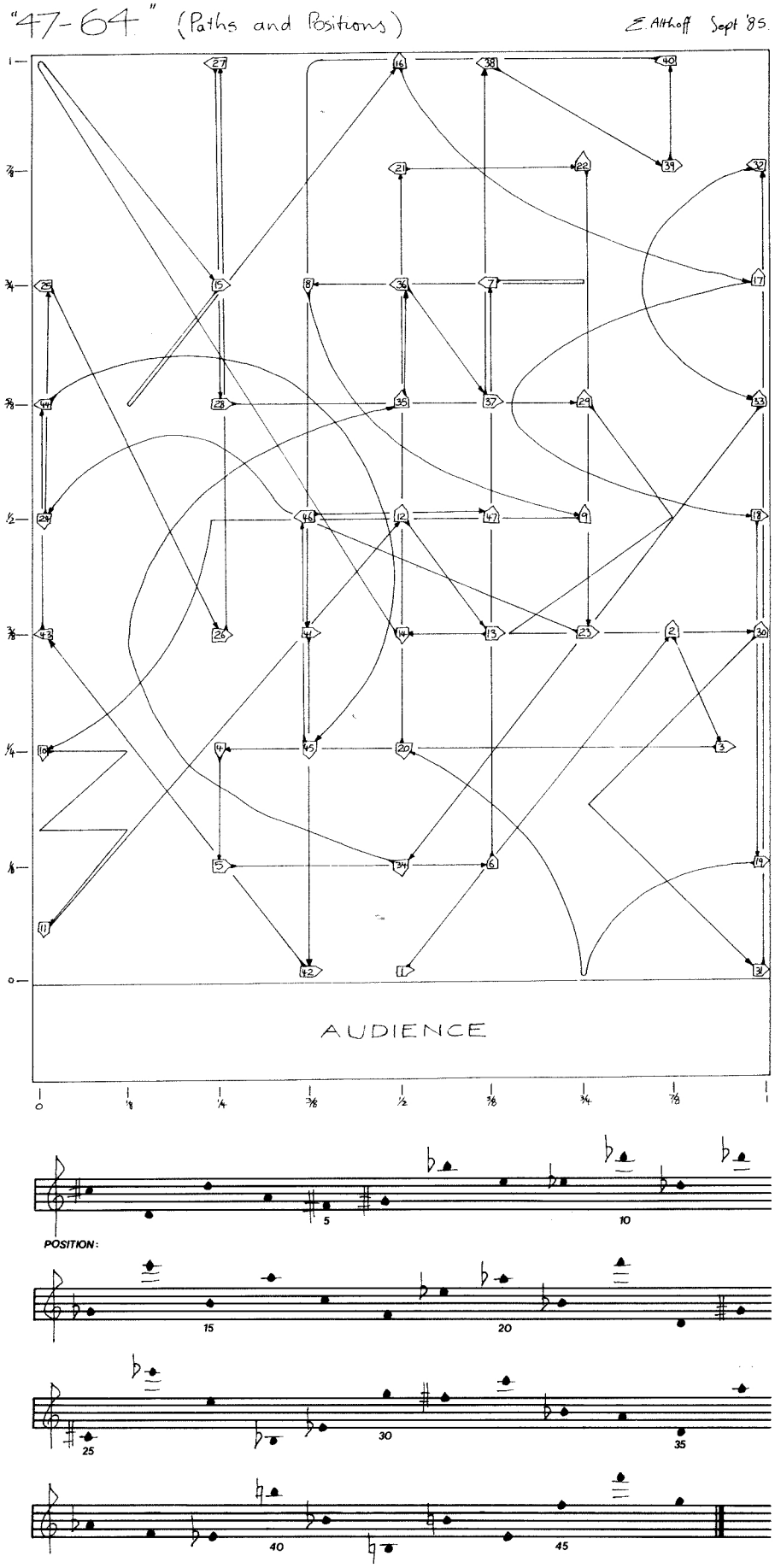
The piece starts with the player facing the audience at Position 1. When both audience and player are calm and attentive, the player spins to face the direction of the arrow of Box 1, plays a short, sharp, clear note as designated for that position, and then *runs* to Position 2, aligning the direction to arrive at Position 2 facing the direction of the arrow of Box 2 (This direction is always a turn 90° or less to the *left* of the direction of the run.). At Position 2, the player stops, plays Note 2, and then runs to Position 3. This procedure continues until Position 47 is reached. After Note 47 is played, the player stands still and silent, ending the piece. All the positions, directions, paths and notes are to be memorized beforehand.

Notes: All notes are to be played short, sharp and clear. Sharp attack, no decay. No voice adds, fuzziness, etc. Lower notes should be slightly longer than higher notes.

Percussion: The noise of running feet is important to this piece, so solid shoes should be worn. If, however, the performance space has a concrete floor, or the owner of the hall won't allow shoes onto the wooden floor (as in dance spaces), then the following percussion should be made and worn:



2 wooden blocks hinged together to open and shut as running occurs. One of these devices is to be strapped to each ankle.



The Immediate and Long-Time Effects of Classical and Popular Phonograph Selections

A.R. Gilliland and H.T. Moore

An important issue before the American musical public today is that of classical versus popular music. In the public schools, where the phonograph has become a recognized part of educational equipment; in the home, where some form of musical activity is coming to be the almost invariable rule; and even in the concert hall, the battle of classicism and jazz, like that of good and evil, is being fought daily. Extreme supporters of one tendency or the other tend to range themselves in opposing camps, and the fight is waged on the one hand with the moral purpose of ridding American culture of an alleged curse of degeneracy, and on the other with the cheerful determination to make clear the meaning of freedom in a democratic society.

The moral implications that have been read into this aesthetic controversy have produced more heat than light. As long as it remains a question of personal prejudice we shall never have a clear or a satisfactory solution. It remains for experimental psychology to make its contribution toward the solution of the problem by an analysis of some of the more important factors, and by an impartial statement of any general tendencies which are to be attributed to either type of music. Here is a large, important, and practically unexplored territory inviting scientific psychology to attempt the conquest.

The experiment here reported was suggested by the commonly observed fact that a piece of so-called "jazz" music ordinarily has a more immediate appeal to a mind that is musically undeveloped than does a piece of the sort that would be played at a symphony concert. Not only is this true, but experience seems to show that attempts at direct suppression of jazz interest are likely to have an abortive result. The unconscious trends that operate in favor of street music seem to struggle for expression. Supervisors of public school music testify that the child who has had pure music artificially forced on him will on leaving school at once revert to the cheaper music that he has had to suppress. But the testimony of these same supervisors is unanimous that while children cannot be driven away from cheap music they can be lured away from it, if only their interest in good music is developed along natural lines. Nothing is deader than a last year's popular fox-trot, and nothing more vitally interesting than a favorite classic for one who enjoys good music.

Our problem was to make a quantitative comparison of certain effects of classical and jazz music after the first and twenty-fifth hearings. We made use of four phonograph selections. The two representing classical music were a record of Beethoven's Fifth Symphony, First Movement, and one of Tschaikowsky's Sixth Symphony, the "Pathétique," First Movement. The two selections representing popular or jazz music were a fox-trot, entitled "That's It—A Fox-Trot," and a one-step, entitled "Umbrellas to Mend." Each trial consisted of five hearings of each of the four records, and the complete experiment consisted of five trials, or twenty-five hearings. Thirty-five of the 54 subjects who began the experiment were able to be present at every trial.

The effect of the music was recorded in five ways:

1. A judgment of the enjoyment value of the piece, recorded as an estimate on a scale of ten points.
2. A record of the speed of tapping in a thirty second trial before and after the hearing of the music.
3. A record of strength of grip before and after the music.
4. A record of the pulse beat under ordinary conditions and during the music.
5. A photograph showing the facial expression while the music was being heard.

The initial familiarity of the two types of music was practically the same, as only 3 of the subjects remembered ever having heard either of the two classical pieces, and only 4 of them felt that there was anything familiar about either of the two jazz selections.

The accompanying table gives the complete data for each of the 35 subjects for the first and last effects of the four selections. The records are tabulated in the order that the pieces were always heard, namely, Beethoven, Tschaikowsky, fox-trot, one-step. The first four columns following the initials of the subject give his records after the first hearing. The last four columns give the corresponding records after the twenty-fifth hearing. Column 1 gives the enjoyment value of a piece after the first hearing; column 5 the enjoyment value after the last hearing. Column 2 gives the tapping record immediately after the first hearing; column 6 the corresponding record after the last hearing. Similarly, columns 3 and 7 give the first and last records of strength of grip; and columns 4 and 8 the first and last records of the pulse. The photographs following the tables give the first and last facial expressions of the subjects for both the classic and the jazz music.

If now we examine the averages of first records at the end of the table, we find that Beethoven with 5.88 and Tschaikowsky with 5.60 out of a possible ten points have an initial advantage in enjoyment value over the fox-trot with 5.00 and the one-

Fig. 1

Fig. 2

Figs. 1 and 2. Showing Facial Expression of Subjects While Listening to Unfamiliar Classical Music

step with 4.37. The two classical pieces are thus ranked about 22 per cent higher at the outset by this particular group of subjects. By the end of the twenty-fifth hearing this difference had risen to 38 per cent, as the Beethoven rating had risen to 6.09, and the Tschaikowsky rating to 6.94, while the jazz ranks had remained practically constant.

The initial tapping record after hearing Beethoven was 207.3, and after Tschaikowsky was 208.7, an average of 208 taps per thirty seconds. The average of the two popular pieces was 211 taps, three more than for the classical music. For the 51 subjects who began the experiment there was an initial difference of 6 taps in favor of the popular music. At the end of twenty-five hearings this difference had almost entirely disappeared.

The records of the strength of grip, indicated in the third and seventh columns tell very much the same story as the tapping test. At first there is a difference of 1 kgm. or about 2 per cent in favor of the effect of jazz on this type of muscular performance. The difference was as much as 3.3 per cent for the original 54 subjects. But the column 7 record shows that twenty-five repetitions had eliminated this initial difference, and had even left a slight advantage in favor of the classical selections. A test of steadiness given with a Bryan tracing board and an electric sounder resulted in initial scores of 7.6 and 7.0 for the original 54 subjects as they listened to the classical selections. The scores of these same subjects were better by 8 per cent when the jazz music was playing. As this test could be given only at the beginning of the experiment, no data appear under this head in the table, but it gave further evidence of a definite initial advantage in motor innervation resulting from the hearing of jazz music. Presumably the effect of constant repetition would have been to greatly reduce this difference.

The records in columns 4 and 8 show that the first hearing of a jazz selection gives the pulse 2.5 more beats per minute than does the first hearing of a classical selection. And this difference, curiously enough, seems not to disappear with the repetition of the selection.

The last comparison was that of the effects of the two kinds of music on facial expression and bodily posture. Small groups of subjects were photographed while listening to each of the four selections, and were told to give their attention to the music unmindful as far as possible of the fact that they were being photographed. The first two photographs show pictures of two groups as they listened for the first time to the two classical selections. The next two show the same persons listening for the first time to the two jazz records. Exact quantitative comparison is impossible here, but a close inspection of the photographs reveals some interesting contrasts of attitude. In listening to the unfamiliar classical music there is distinctly more tendency to lower the head, to avert the gaze, and to assume a slightly puzzled, uncomprehending expression. There is also considerably less tendency toward smiling lines about the mouth. A comparison of the last two sets of photographs presents quite a different contrast. Again we have two identical groups of subjects, but photographed in this case while listening for the twenty-fifth time. Note the greater erectness of posture, the greater directness of gaze, and other subtler evidences of interest are definitely in favor of the classical records. So far as the photographic evidence goes it tends to show that familiarization with classical music produces an attitude favorable to the best type of morale, whereas familiarization with jazz makes for a listless attitude. Briefly, the question raised by the camera in regard to music is whether it is better to go from a condition of puzzled strain to one of alert attention or from one of comprehending levity to one of bored listlessness. The question is a pointed one as regards phonograph records, for repetition is the inevitable rule with everything pertaining to the phonograph.

CONCLUSIONS

The data here presented tend to show that an unselected group of college undergraduates inclines to prefer the best classical music to the average jazz selection. And this preference increases rapidly as the two types of selection are repeated again and again. Indeed the experiment was seriously endangered at one time by repeated threats of a few of the subjects that they would break the jazz records if they were to be required to listen to them many more times. It is not, however, so evident that the twenty-five hearings made the group as a whole love jazz less, but rather that it made them love Beethoven and Tschaikowsky more.

Jazz records evidence their peculiar fitness for dancing by the greater motor innervation which they occasion, and by the more rapid pulse count that accompanies them. They also inspire a becoming levity of countenance most favorable to certain types of social occasion. But repetition is decidedly more favorable to the classical selection, whether we approach the comparison from the standpoint of enjoyment, of motor innervation, or of facial expression.

Two educational conclusions seem to be implied by our results. The first is that since the strongly marked rhythm of street music has such an immediate stimulating value, it is important to select as our first music for the child or the musically immature pieces that have a strongly marked rhythm, as well as melodic, harmonic, or structural merit. It is the rhythm that will first get the child's spontaneous attention, and the other musical values will gradually unfold themselves to him as he hears the selection repeatedly. The second conclusion is that since good music apparently tends to develop interest when it is heard repeatedly with an unprejudiced mind, it is important not to inject any moral controversy into the matter of appreciating music. If a boy is faced with a piece of classical music that is slightly beyond his comprehension, and told that unless he enjoys it there is something wrong with him, he may easily set up defense mechanisms against all classical music. But though we may find that it does not pay to take a moralizing attitude

FIG. 3

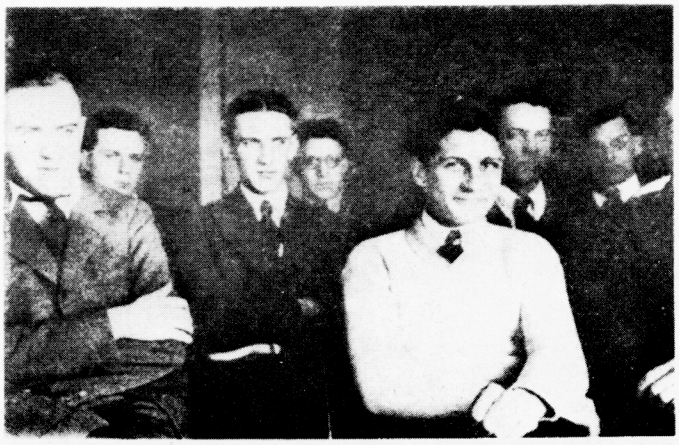


FIG. 4

FIGS. 3 AND 4. SHOWING FACIAL EXPRESSION OF SUBJECTS WHILE LISTENING TO UNFAMILIAR "JAZZ" MUSIC

in the teaching of good music, we should not lose sight of the ultimate fact suggested by our photographs, that the appreciation of good music does tend to make for improved morale. The great seriousness with which the Germans took their group music was the occasion of much amused comment during the early months of the war; but one can hardly question now that music was used to better psychological effect by them than by either the French or the British. And the rôle of music in in time of war has after all much in common with its rôle in time of peace. Seriousness of mind in crowds is a rare phenomenon without the aid of music, and it is becoming increasingly evident that serious crowd purposes are as insistently needed at present as they were even in August, 1914.

The superficial commercial argument from our data might perhaps be that it would be of more profit to the manufacturer of records to put his main emphasis on the type of selection for which the appeal will shortly decline, in the hope that new curiosity for other pieces may keep up the most continuous kind of demand. Against this stands the consideration that the purchaser who has grown fond of a classical selection will pay much more for the record that he so strongly desires; and the further consideration that the man who has found durable pleasures in the field of phonograph music is likely to be more curious about exploring the whole field further. The influence of fashion in musical tastes is undoubtedly a great factor in altering temporarily the enjoyment values of certain kinds of pieces, but inasmuch as all fashions are temporary, we may fairly assume that the progress of enjoyment as described in a laboratory experiment is characteristic of the long-run effects on music from decade to decade. We may infer then that the manufacturer who expects to develop a steady, regular trade, in which he will supply the highest grade of workmanship is more justified in selecting classical music for the reason that these records will continue to make their appeal, and hence will constantly tempt the purchaser to explore new possibilities in the field.

FIG. 7

FIG. 8

FIGS. 7 AND 8. SHOWING FACIAL EXPRESSION OF SUBJECTS WHILE LISTENING TO VERY FAMILIAR "JAZZ" SELECTIONS

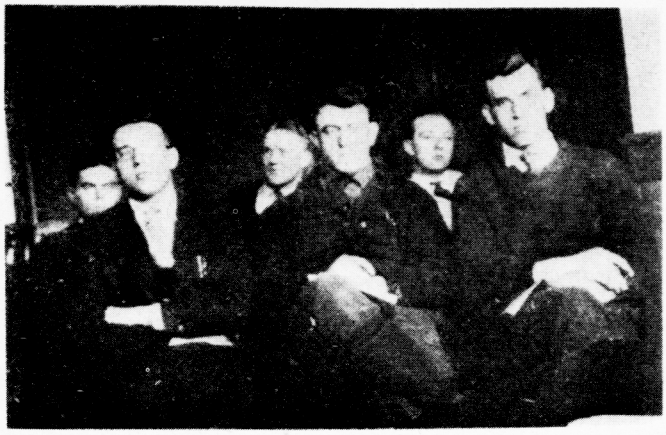


FIG. 5

FIG. 6

FIGS. 5 AND 6. SHOWING FACIAL EXPRESSION OF SUBJECTS WHILE LISTENING TO VERY FAMILIAR CLASSICAL MUSIC

TABLE 1

NAME	FIRST RECORDS				LAST RECORDS			
	Rank	Tapping	Grip	Pulse	Rank	Tapping	Grip	Pulse
W. A.	8	206	52		9	224	64	68
	6	205	60½		8	216	56	70
	1	219	59½		7	205	61	68
	5	217	58		5	212	60	70
E. B.	5	163	43	80	8	195	46	75
	6	178	40½	78	7	202	51	68
	8	178	42½	83	4	195	48	70
	4	163	44	82	4	202	46½	72
H. C.	5	234	52½	92	5	241	56	95
	4	244	47½	90	4	234	58	96
	5	226	50	91	7	220	58	100
	5	245	49½	85	6	239	58	97
R. L.	7	182		84	9	184	54	75
	1	187		81	7	185	54	76
	5	189		87	4	167	51	78
	5	191		84	5	175	50	78
J. L.	6		55	87		190	43	75
	7		42	88		200	44½	77
	0		44	92		206	44½	78
	0		47	90		213	43½	78
L. M.	5	191	50	91	6	194	52	96
	6	185	50	93	5	184	53	94
	6	199	51	95	7	200	51	96
	7	176	50½	97	7	196	50	93
C. T.	7	197	43½	71	8	190	45	81
	3	192	45½	76	9	182	47	79
	4	193	46	75	5	185	45	81
	4	183	41	77	7	188	40	80
E. T.	6	214	54	66	9	234	50½	78
	6	217	50	63	10	230	49½	76
	6	222	53½	66	0	212	47	82
	1	223	53½	67	0	217	48	80

NAME	FIRST RECORDS				LAST RECORDS			
	Rank	Tapping	Grip	Pulse	Rank	Tapping	Grip	Pulse
N. A.	3	216	54	75	3	236	59½	63
	2	206	49½	76	4	240	60	60
	3	228	53	84	4	234	61½	60
	4	225	54	81	3	279	59	60
C. W.	6	187	53	77	3	186	53½	72
	5	200	58	70	8	188	62	66
	6	186	52½	77	9	182	56	69
	4	188	49	78	4	184	56½	67
J. W.	7	173	48½	74	8	167	61	76
	3	156	50	73	7	166	58	74
	6	162	57	76	3	165	59½	76
	2	161	56	74	0	168	60	78
R. S.	3	284	47	77	3	319	48	94
	7	297	46½	74	5	303	54	90
	3	264	48½	79	5	331	50½	96
	2	241	45½	79	4	313	55	90
R. W.	6	189	62	80	5	207	60½	62
	6	196	58½	78	6	206	60½	63
	6	198	57	81	5	211	56	64
	4	177	58	79	4	208	56	68
C. G.	6½	281	58	83	8½	271	57½	92
	8½	270	55	89	9½	265	60	85
	8	272	55	92	4	272	56	92
	9	275	54	84	3	272	56	98
W. G.	8	194	46	87	6½	204	50½	91
	7	198	48	85	6	207	56½	93
	5	202	43	89	3	204	61	96
	4	197	45	85	3	195	53	93
J. H.	4	228	51	72	4	224	49½	64
	5	232	47	69	5	238	52	64
	4	240	55	74	5	224	51	69
	6	250	53	74	4	236	50	68
J. A.	5	235			8	235	77½	51
	7	249			7	242	76½	48
	2	243			4	234	75	53
	3	237			3	251	75	54
A. C.	7	177	52	72	5	239	65	69
	8	180	66	71	5	244	62	65
	5	220	68	72	7	226	62	64
	5	211	70	76	6	233	62	64
W. D.	5	215	52	75	7	220	54½	62
	7	230	47	75	8	220	55	64
	3	227	53	76	4	199	55½	74
	2	226	55	82	4	219	55½	73
F. D.	5	177	52	67	7	181	50½	64
	4	178	57	71	5	178	57	64
	3	181	57	73	5	170	53	64
	3	180	57	70	4	172	56	64
J. G.	4	193	64½	68	4	194	63½	64
	6	192	68	76	6	193	60	61
	5	209	66½	81	3	197	67	62
	5	212	66	79	5	193	66	63
W. K.	4	185	63	68	7	178	67	60
	3	179	58	67	9	184	68½	61
	2	169	64	70	2	182	69	63
	2	177	68	68	1	176	68½	62
E. L.	6		58½	58	4	195	58½	62
	3		59	61	7	210	58	64
	1		58	61	4	210	62	64
	6		55	61	5	208	59	62
L. N.	8	217	54	71	7	252	57	89
	7	227	62	70	9	242	57	89
	5	227	57	68	6	239	56	92
	1	225	54	75	6	245	55½	92
H. N.	7	202	50	73	6	215	57	69
	5	207	52	76	8	202	56	70
	2	217	49	79	7	209	58	70
	3	207	55	78	7	206	53	78
R. W.	4		57	60	6	227	56	75
	5		58	60	7	225	55	74
	3		58½	61	5	212	49	88
	4		55	60	4	215	56½	88

NAME	FIRST RECORDS				LAST RECORDS			
	Rank	Tapping	Grip	Pulse	Rank	Tapping	Grip	Pulse
D. C.	3	197	38	74	5	185	30½	67
	8	185	38	79	9	195	40	72
	7	202	40	80	4	199	27½	68
	4	174	38	75	4	189	35	73
M. D.	6		55	80	6	232	55	85
	0		58½	83	7	235	55½	80
	4		56	83	6	241	55½	86
	8		55½	84	5	247	56	83
P. N.	7	214	48	73	6	224	49	73
	8	208	48	66	10	201	49	76
	6	213	48	78	7	210	47	78
	3	211	51	69	3	221	49½	81
H. P.	6	223			6	253	55½	62
	7	238			8	241	54½	56
	5	246			4	250	57½	55
	4	263			3	241	55	55
D. S.	8	216	65½	87	6	225	73½	70
	8	207	70	81	9	231	75	77
	9	216	67	80	7	227	75½	77
	9	221	66	81	9	238	74½	76
C. S.	8	225	71	80	8	220	68	76
	7	246	78½	80	7	227	72	76
	7	240	78½	85	5	244	77	77
	6	228	80	84	6	230	75	77
H. H.	3	174	48	80	5	209	48½	83
	3	176	49½	84	4	208	50	83
	6	185	51	83	3	206	46½	81
	7	201	50	79	4	201	46½	82
O. S.	2		53	69	6	208	45	82
	5		51	73	7	193	43	79
	6		55	76	4	184	48	79
	4		51	74	8	184	46	80
J. W.	6	231	59	84	4		60	88
	3	222	56	82	4		58	86
	8	210	62	80	8		58½	85
	8	187	62½	87	7		59	88
Average	5.88	207.3	53.4	73.8	6.09	216.4	55.4	74.5
	5.60	208.7	54.0	73.9	6.94	212.3	56.5	73.6
	5.00	212.8	54.9	76.6	4.91	213.3	55.9	75.8
	4.37	209.1	54.5	75.7	4.50	216.6	54.0	76.1

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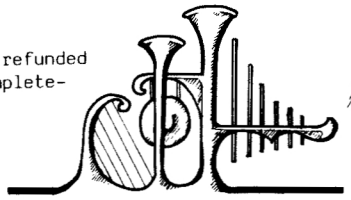

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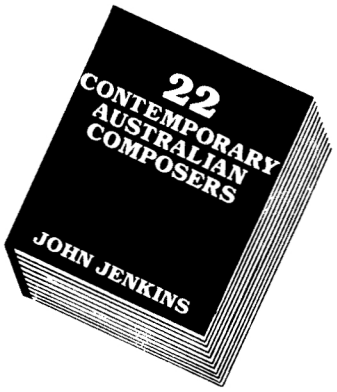

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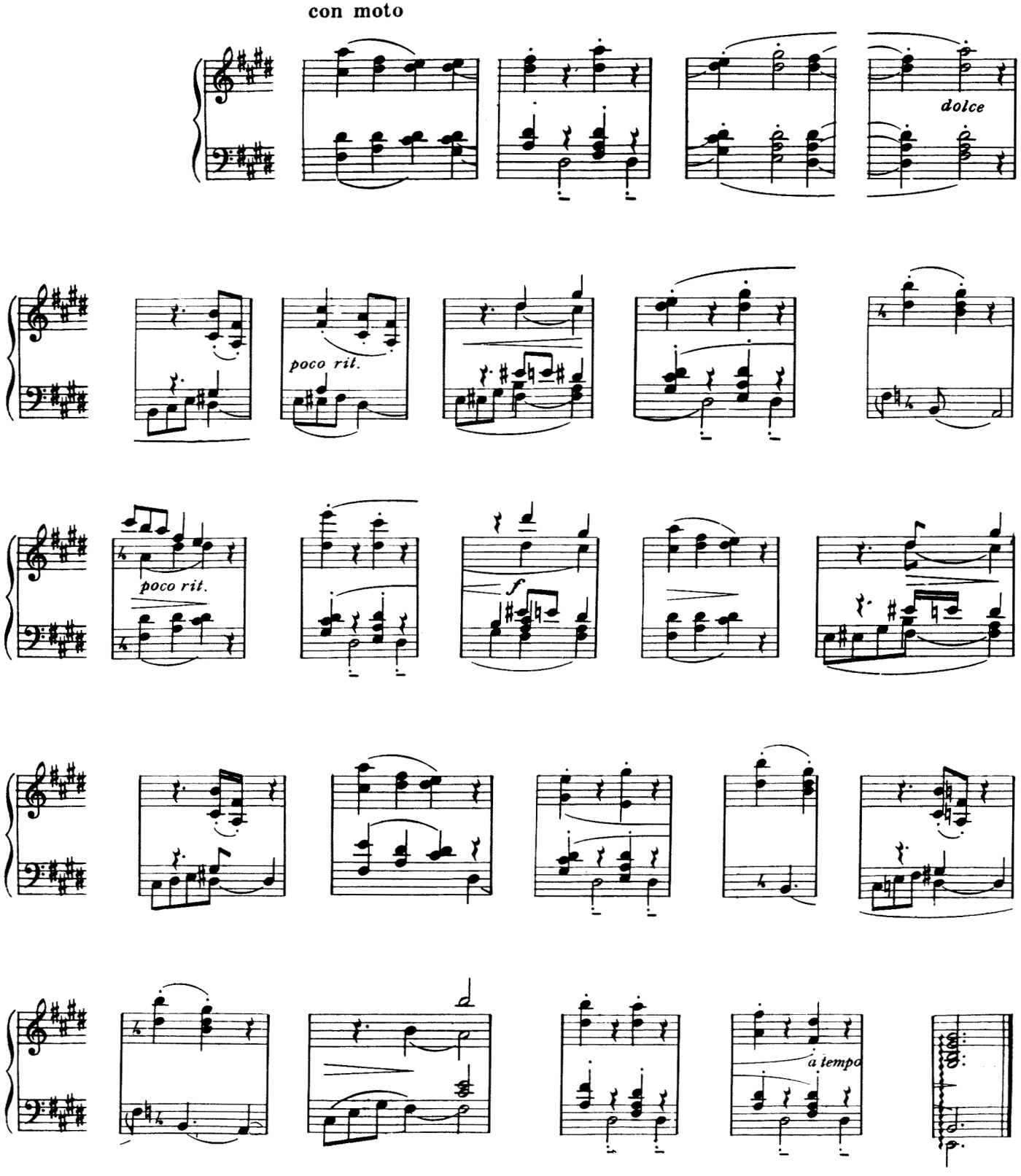

How I wrote How to Write a Chinese Poem which led me to the Great World.

Syd Clayton

In1969, using chance operations, I developed some compositions in which the musicians began to act, sing, mime, dance, and wear costumes and masks.

"At the door I asked him what was on: "Music," he said, "coming in?"

The four musicians (three men and a woman) wore cardboard masks — Aztec or Egyptian masks; ancient eyes and mouths exposed, tall masks. For maybe five minutes, maybe more, they stood before their stands — the exercise book scores open. We — the audience — travel from self-consciousness because here you are — sitting attentively before masked musicians whose instruments though ready are silent. And it is this silence which increases everywhere. It becomes a universal silence. Individual fidgeting ceases. Crisis point. And suddenly all the instruments blared!

From then on we were led on a fantastic great chase-great escape/the spy who came in from the cold/alphaville/a pop burlesque/a zen koan. There were also distinguishable musical sounds . . . one musician demonstrated his inability to swim . . . we were led and involved if not implicated (at one juncture the flautist produced a cut-out paper figure with which he pounced on three members of the audience demanding "Do you know this man?" — three times in quick succession) . . . a slow motion dance to Procul Harem's instrumental A Whiter Shade of Pale played at a much slower speed . . . idiosyncracies of the audience (the manner of lighting a cigarette — of picking noses — of yawning — stretching or coughing) were magnified by the musicians in gigantic mime . . ."

Kris Hemmensley, from
The Merri Creek, or Nero., 4: t**HEAtR**e.

HOW TO WRITE A CHINESE POEM. 1969. © T.7.

CHRON. NO: 7. (THIS IS A WORKING SCORE)

PERFORMED ONCE: LA MAMA DECEMBER 1969.

NOTE: 2 BOOKS ARE LOST BUT THESE TWO COULD BE DUPLICATED AND USED.

WRITTEN FOR 4 MASKED MUSICIANS/ ACTORS (ANY INSTRU MENTS)

IT IS A DEVELOPMENT OF "YEHUDI"(6),

4 PLAYERS(COUNTERPOINT) INTRODUCTION OF MASKS

MORE ACTING AND MOVEMENT , MIME , MIME OF AUDIENCE,

SECRET ENVELOPES FOR SPONTANEOUS ACTING

THE FORM IS BASED ON AN ANCIENT CHINESE POEM WRITING METHOD. USING 4 LINES. (WHICH IS ALSO THE BLUES FORM)

I. the subject.

2. continuation of subject.

3. something different

4. combination of above, and summing up.

SO TWO SETS OF POEMS.. (I2 IN THE FIRST . . . .
(ROUGH UNISON AND
(COUNTERPOINT, WITH SOME
(VARIATIONS.)

9 to I2 IN THE SECOND SET..

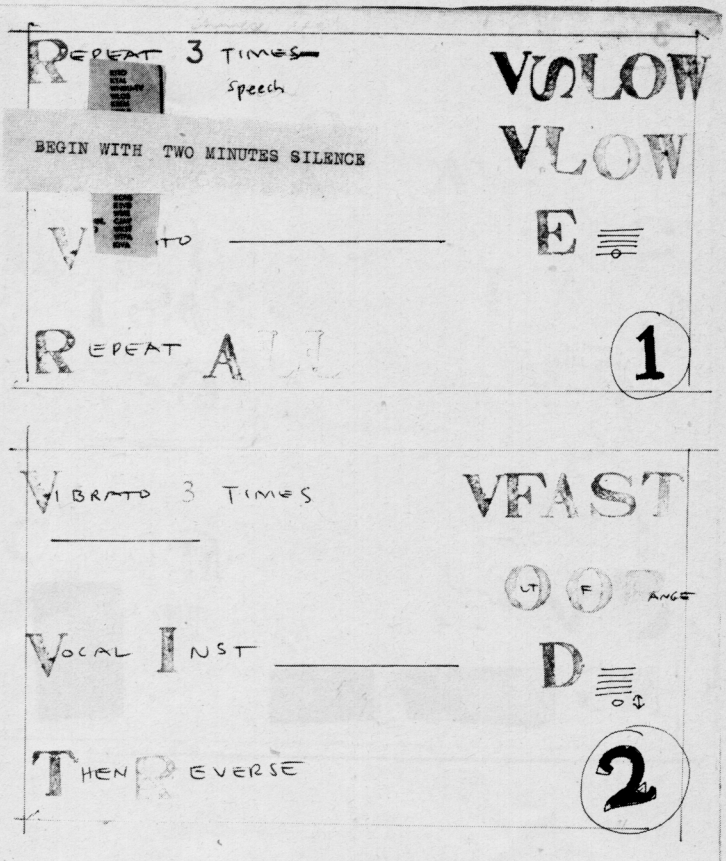
(FREE COUNTERPOINT. TOTALLY DIFFERENT ELEMENTS)

KEY TO SYMBOLS(ELEMENTS)

REPEATS.	SINGING / HUMMING
VIBRATO.	SILENCE.
MIRROR IMAGES.	NOISE.
RHYTHM PATTERNS.	HARMONICS.
SPEECH.	CLAP.
MAGICAL GESTURES.	
O.O.R.(OUT OF RANGE EXTREMES)	
SECRET ACTING BOX.	
MELODIC PLAYING.	
VOCAL INSTUMENTAL.	
INAUDIBLE(SOFTEST SOUND)	
NATURAL SOUND.	
VIBRATO.	

(NOTE: THE WORK BEGINS WITH TWO MINUTES SILENCE: THE AUDIENCE SHOULD BE IN A CIRCLE AROUND THE PLAYERS WHO ARE POSITIONED NORTH.SOUTH. EAST.WEST.)

THE MASKS SHOULD BE STRUCTURED ALONG THE 4 LINE METHOD OF THE CHINESE POEM



3

ACCE

6 O

VHI

1

A

6 I I O

2

4

VFAST

drawing
look like?

xy leaves on

OORANGE

INSTRUMENT

MF

F

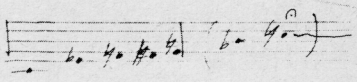
MG

2/

SILENCE

ONE MIN

PHRASE



REPEAT

S ENC

THEN

REPEA T A

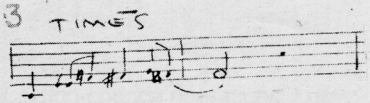
AGAIN

5

MELODIC PLAYING

VSLOW

3 TIMES



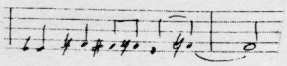
A OR C

OI

6 TIMES

C

TIMES 6



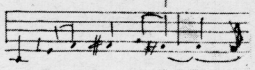
MELODIC PLAYING, ONCE

6

VOCAL INST.

F/ST

3 TIMES



OORANGE

A

SING HUM

THEN REVERSE

7

SPEECH ONLY

MEDIUM SPEED

INAUDIBLE

3 TIMES

ONCE

B

THEN → ABA

8

H H

4 TIMES

3 TIMES THEN

1 TIMES THEN

18 TIMES

MEDIUM SPEED

HI

AB

9

90

18 TIMES

SILENCE

3 TIMES

SILENCE

12 TIMES

MEDIUM SPEED

IN AUDIBLE

G

10

NATURAL SOUND

RITARD

LOW

D

3 TIMES

REPEAT

11

LOCAL INSTRUMENT

A

B

C 3 TIMES

TION

CBA

RITARD

HI

F

FF

12

VIBRATO

A

MEDIUM SPEED

OUT FRANGE

NO VIBRATO

B

PP

UNNING! UNNING! A word a day

2. SILENCE

ONE min

WALK THROUGH AUDIENCE – STOP AT PERSONS NO. 1+2, 4+5, 9+10, 21+22

IMITATE THEIR ACTIONS + SOUNDS ALSO (NON ACTIONS)

2 minutes.

THEN REPEAT

BA

END OF FIRST SECTION

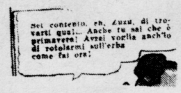
WAIT, TOTALLY RELAX, FOR 2 MINUTES...

THEN BEGIN SECTION 2

SECTION 2

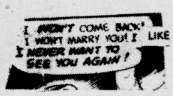
VOCAL INST

3 TIMES



2 TIMES

VOCAL INST



ACCEL

HI

LOUD

C

1

SILENCE

MG

3 TIMES

SILENCE

PHRASE

VLOW

AB

2

NOISE

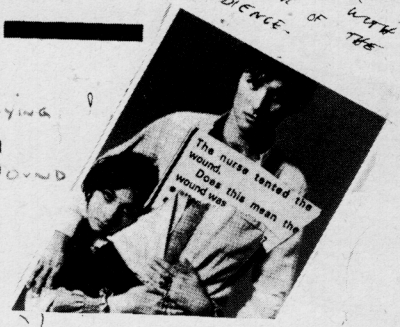
VIBRATO

PERCUSSIVE PLAYING

NATURAL SOUND

ACT THIS OUT WITH A MEMBER OF THE AUDIENCE.

3

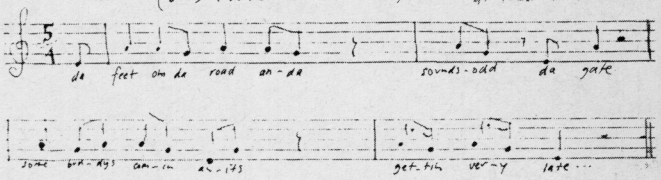


STAMP FOOT SIMIL.

♩ = 108

SOME BUDDYS COMIN — (play flent at least 10 times)

(Sing a verse now and then)



REPEAT ALL

RPATTERN OF

15 TIMES

HARMONIC

2 TIMES

RPATTERN

15 TIMES

VSLOW

VLOW

INAUDIBLE

4

NOISE 3 TIMES

RITARD

ADD REG

B

MF

5

ASK 6 MEMBERS OF THE AUDIENCE IF THEY KNOW THIS MAN

NOISE 3 TIMES

NATURAL SOUND

6

3 TIMES

ACCEL

LOW OR HIGH

B

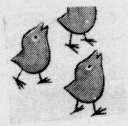
SOFT OR LOUD

NATURAL SOUND 3 TIMES

PHRASE

3 TIMES

7



SING HUM

REPEAT ALL

VSLO

VHI

VLONG

C

NATURAL SOUND

3 TIMES

CLAP

REPEAT ALL

8

VFAST

SLOW

PZF

E

MC 3 TIMES

VLOW

ACT THIS OUT TO A FELLOW MUSICIAN

9

REPEAT ALL

RPATTERN 101 3 TIMES

10

00 10 5 TIMES

101 2 TIMES

00101 3 TIMES

ONCE

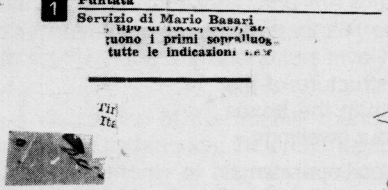
SING HUM

HARMONIC

CLAP

SILENCE

11



HI

C

SEGUE

Црква Св. Климент Охридски

19. VII. 1967 год. Охрид

VIBRATO

MUTE 2 TIMES

SEGUE

MELODY

11

MUTE

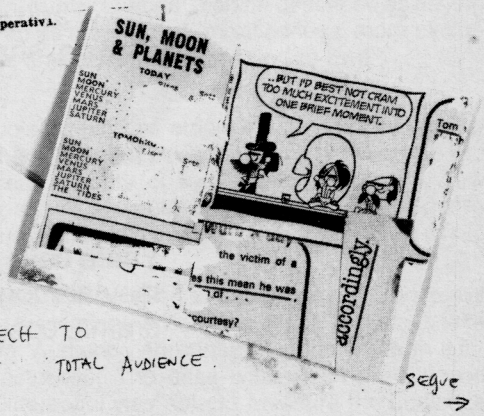
VIBRATO

RPATTERN 00000 (Free Length)

CLAP

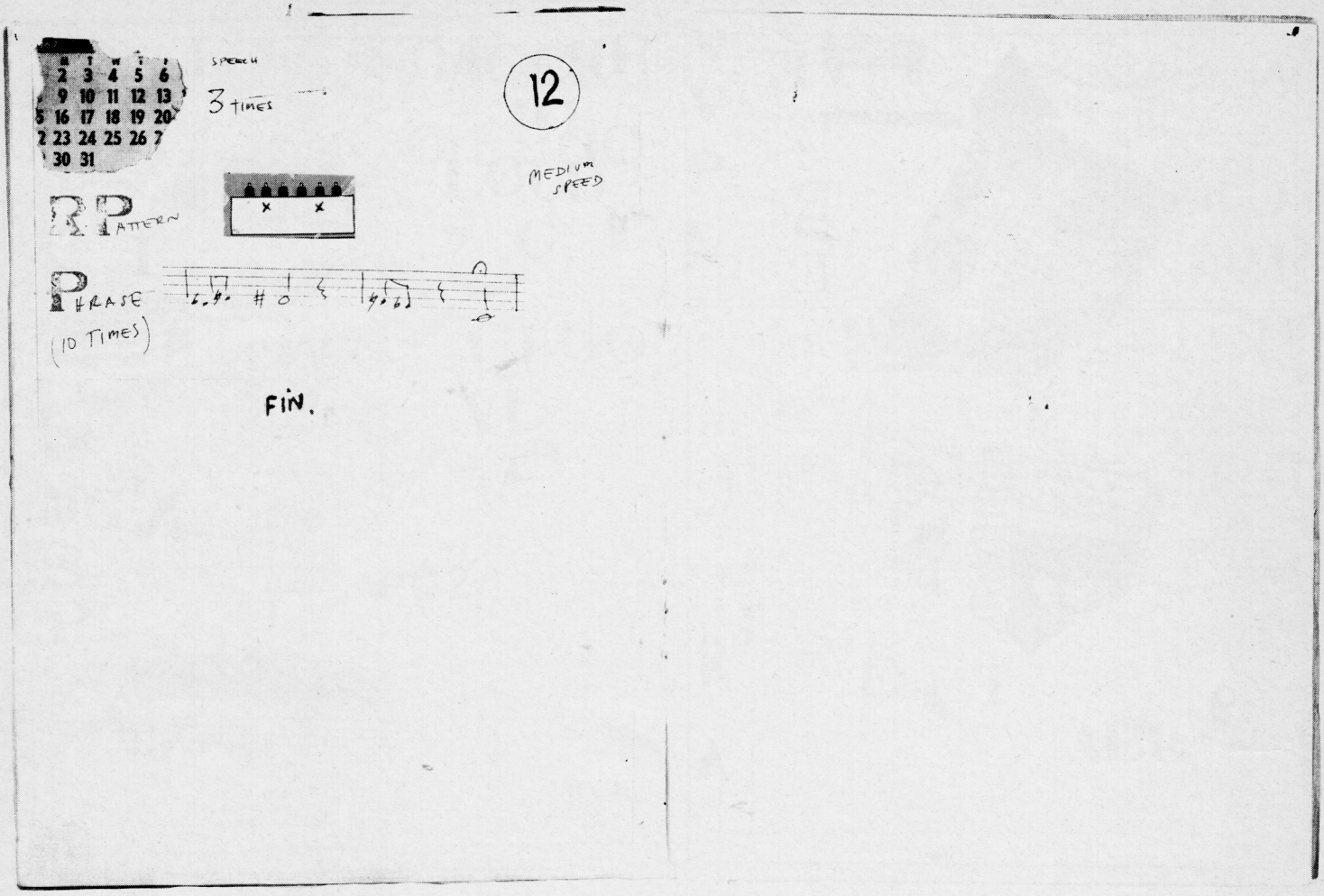
PHRASE

NOISE



SPEECH TO THE TOTAL AUDIENCE

SEGUE



GREAT WORLD (a play) 1970

Performed 12 times — La Mama — (1970)
CAST: Two women, one man.
GREAT WORLD was composed on the structure of the game Snakes and Ladders. The elements in the boxes were the everyday private things we do in our dwellings.

The text was from random literature by chance operations, and the actors elements: speeds, dynamics, range, direction etc; were also determined by chance operations.

PART ONE

In three adjoining rooms, without walls, the three people, freely, and in private counterpoint, perform everyday acts, reading, shaving, dressing, resting, etc.

PART TWO

They leave the rooms and travel the world.

PART THREE

Years have passed and the three have returned. This time they are together in one room, where, with added speech, drama, costumes, and interaction, they repeat Part One.

The Evaluation of 'Art':

Analyses of audience responses to a series of multi-media plays.

Daniel Kahans &
Naomi Crafti.

Abstract

Early work conducted at Wingrove Cottage Community Clinic (Melbourne, Australia) entitled **The Influence of Music on Psychiatric Patients' Immediate Attitude Change Toward Therapists*** determined that maximal attitude change toward a therapist occurs under conditions in which the therapist presents new aspects of behaviour to the patients. That is, patients were found to respond to the general mood evoked by, in this case, music, and alter fundamental attitudes concerning both the performance itself and their relationship with the performer.

Subsequent to this research the senior author wrote and staged four individual multi-media productions at La Mama Theatre, Melbourne. Having demonstrated the positive effects of music in therapy and on the therapeutic relationship, an investigation of audience response, both patient and non-patient, to these four plays was indicated as an extension of this work.

An extensive review of the literature pertaining to audience evaluation techniques failed to uncover any suitable assessment protocols. Thus this study was extended into an investigation of the relative merits of a variety of evaluation instruments designed to render the audience reaction a more palpable one. A different method of attitude assessment was used for each of the four plays. The first two were based on the semantic differential of Osgood, Suci and Tannenbaum, the third a 'free response' questionnaire in which audience statements were categorised according to both content and language descriptions, and the fourth play was evaluated by means of a series of personality profiles describing both fictitious and real characters involved in the production.

While focusing on a discussion of the relative merits of each of the aforementioned techniques, the present paper does not advocate the superiority of any one method of audience response evaluation. Rather, the work discussed here clearly points to the need for preplanning in the design of evaluative experiments and raises a number of important issues in relation to the evaluation of 'Art'. Is it important to know what an audience feels or wants? Do obtrusive evaluation techniques stimulate or break down the anonymity of an audience? In relation to earlier findings regarding attitude change, how does the involvement of a therapist in a non-therapy situation effect the therapeutic relationship?

"Counterspaces"

A standard psychological research test, the Semantic Differential (Osgood, Suci & Tannenbaum, 1957) has frequently been used to evaluate responses to a variety of 'Art' forms. Greenburg & Fisher (1971), using this research tool, found that subjects agreed in their evaluations of music and significantly differentiated as a group between two types of music. In the case of poetry and literature, several studies have come up with similar 'group evaluation' findings (Tedford and Synnott, 1972; Davis, 1974; Luber, 1976).

This study investigated whether or not an audience responded 'as one' to drama in the same way that previous studies have revealed subject agreement in responses to other 'Art' forms. More specifically, the present study subjectively constrasted two plays (emotional vs. unemotional) to investigate whether the audience discriminated, as a group and in line with subjective expectations, between these two overtly different plays. The suitability of the Semantic Differential as an effective discriminator between two plays was also investigated.

The two plays chosen for study, **"Counterspaces"** by Daniel Kahans and **"End to End"** Denis Oram, presented both similarities and differences. Though both contemporary, of equal length and concerning interpersonal issues, **"Counterspaces"** was set in multi-media while **"End to End"** used the conventional theatre.

Method

Responses on forms containing 15 adjective pairs of the Semantic Differential were obtained from 70 audience members following the viewing of each play at La Mama Theatre, Melbourne. Both plays were viewed in the same sitting, with **"End to End"** always preceding **"Counterspaces"**. The polar adjective pairs were presented at either end of a seven point scale. A score of 4 represented the centre of the scale and was described as 'Both/Neither', scores of 3 and 5 were described as 'Slightly', scores of 2 and 6 were described as 'Quite' and scores of 1 and 7 were described as 'Extremely'. Subjects were asked to use the scales on the form to express their feelings concerning the play they had just viewed.

A simple discriminative analysis was performed on the differences between individual subject's scores on each adjective pair for the two plays.

Results

The squared summed individual differences for each of the 15 scales are presented in Table 1, along with the percentage contribution for each scale.

The analysis discriminates five of the scales as representing the main source of variation in the attitude judgements on the two plays. These five scales — (2) Humorous/Serious; (4) Cold/Hot; (1) Passive/Active; (3) Calm/Excitable and (5) Cautious/Rash, together account for 72% of the variation in the squared summed individual differences.

Therefore, **"Counterspaces"** can be described as having been received as more active, more serious, more excitable, more hot and more rash than **"End to End"**.

Discussion

Of the 15 polar adjectives employed, the scale Passive/Active proved to be the best discriminator between the two plays. A great majority of the audience members saw **"Counterspaces"** as much more active than **"End to End"**. As one audience member commented: "The whole stage appeared to move".

Audience members exposed to two overtly different plays significantly discriminated between these two plays with considerable 'Audience Agreement' and in line with subjective expectations. The ease with which the Osgood Semantic Differential was able to measure the audience responses to and discriminate between the two plays, was

proven. In addition to reinforcing previous findings of 'subject agreement' in the evaluation of other 'Art' forms, namely music, poetry and literature, the results of this study proved that audience evaluation of **drama** could be both measured and rendered palpable.

SQUARED SUMMED DIFFERENCES ("END TO END" MINUS "COUNTERSPACES") FOR EACH OF THE 15 ADJECTIVE SCALES. (THE ADJECTIVE PAIRS ARE PRESENTED SO THAT THE SECOND ADJECTIVE FAVOURS THE PLAY "COUNTERSPACES". THE PERCENTAGE CONTRIBUTION TO THE TOTAL OF THE SQUARED SUMMED DIFFERENCES IS PRESENTED TO INDICATE THOSE SCALES THAT BEST DISCRIMINATE BETWEEN THE TWO PLAYS.)

		Squared Summed Differences	Percentage of Total
Passive	Active	26896	22.89
Humorous	Serious	23716	20.19
Calm	Excitable	13456	11.45
Cold	Hot	10201	8.68
Cautious	Rash	10201	8.68
Clean	Dirty	6889	5.86
Lenient	Severe	6889	5.86
Slow	Fast	4767	4.05
Good	Bad	4489	3.82
Wise	Foolish	3481	2.96
Soft	Hard	3249	2.77
Weak	Strong	2304	1.96
Beautiful	Ugly	784	0.67
Kind	Cruel	81	0.07
Deep	Shallow	81	0.07

Table 1

"Eros in Satrapy"

"Eros in Satrapy" is a multi-media play on a theme depicting some of the conflicts within a confirmed racist, a widower, involved in a libidinal relationship with his twenty-year-old daughter.

The purpose of the audience response analysis in this study was to see if the play altered the audience's attitudes in terms of **their** prejudices. To this end, the basic Osgood differential format was modified to examine those aspects of the performance of particular interest and relevance to the production itself. New adjective pairs were chosen (Humorous/Serious, Calm/Excitable, Cautious/Rash, Defensive/Aggressive, Safe/Dangerous, Passive/Active, Cold/Hot, Weak/Strong, Turned off/Turned on, Inferior/Superior) in addition to some of those from the original Osgood Scale to suite the play in particular. The four concepts Father, Daughter, Voice of History and the Play as a Whole were assessed independently.

Method

Approximately 25% (N= 108) of the estimated total audience attending throughout the season completed questionnaires. Fortyfour percent of these were males and fiftysix percent females.

The ten polar adjective pairs used in this study were presented at either end of a 5 point scale. A score of 3 represented a 'Neutral' response, scores of 2 and 4 were described as 'Moderately' while scores of 1 and 5 were described as 'Extremely'. Each subject was asked to express their feelings concerning:

(i) The 'Father'
(ii) The 'Daughter'
(iii) The 'Voice of History'
(iv) The 'Play as a Whole'

A Mann-Whitney test of significance was performed on the Male vs. Female responses on each adjective pair for each of the four concepts examined.

Results

Table 2 shows the significance level for each of the male vs female differences computed for each scale.

LA MAMA 1980 — "EROS IN SATRAPY"
AUDIENCE RESPONSES
MALES v. FEMALES

Computer analysis shows that the probability of the differing Male v. Female responses of the Sample audience occurring by chance to be as follows:

Father:		Voice of History:	
F1	.0004	V1	.0003
F2	.0000	V2	.0055
F3	.0197	V3	.0158
F4	.0001	V4	.0021
F5	.0001	V5	.0166
F6	.0016	V6	.0002
F7	.0006	V7	.0000
F8	.0000	V8	.0000
F9	.0080	V9	.0001
F10	.0002	V10	.0023
Daughter:		**Play as a Whole:**	
D1	.0001	P1	.0000
D2	.0000	P2	.0000
D3	.0000	P3	.0233
D4	.0294	P4	.0023
D5	.0000	P5	.0012
D6	.0001	P6	.0001
D7	.0000	P7	.0000
D8	.0013	P8	.0000
D9	.0000	P9	.0000
D10	.0548	P10	.0004

Analysis was carried out using the Mann-Whitney Test Statistic to obtain the calculated Z-test Statistic.

F = Father
D = Daughter
V = Voice of History
P = Play as a Whole

Table 2

With the exception of F3 (cautious/rash), D4 (defensive/aggressive), D10 (inferior/superior), V3 (cautious/rash), V5 (safe/dangerous) and P3 (cautious/rash) all male vs. female differences were found to be significant at the $p < .01$ level.

Discussion

In contrast to the evaluation of **"Counterspaces"** which showed the ability of an audience to discriminate between two plays, the results of this study, examining concepts specific to the 'Art' form itself, showed the ability of the play to discriminate between two distinct audience groups, in this case males and females.

However, in measuring audience evaluation by this standardised procedure the uniqueness of each interaction is lost to the abstraction of persons, objects and attitudes. One can only respond along the dimensions given, thus clarity and determinancy increase at the cost of imaginative quality.

The analyses performed on both **"Counterspaces"** and **"Eros in Satrapy"** are in terms of large groups of subjects. It is not difficult to see that individual assumptions from this data would often lack specificity and accuracy.

"Playground"

The multi-media production **"Playground"**, presented at La Mama Theatre, Melbourne, 1981, was conceived as 'an abstract piece consisting of poetic, painting, sound and conceptual images . . .'.

The audience evaluation technique examined for this play was based on detailed examination of audience commen-

taries, written and collected immediately after each performance, and examines the relative strength and associated relationships between the various sensory modalities involved in the production.

An example of the type of response collected following the **"Playground"** presentation may best illustrate the approach undertaken in this study:

> "The visual effects of this production were incredible — the contrast between the artists and the actors was highlighted by amazing surges of colour and sound. Perhaps much of the dialogue went over my head, but my eyes and ears were definitely riveted from beginning to end.'

A majority of the comments received were of this nature; a response to the visual, auditory and even in some cases the tactile sensations that the performance evoked. The purpose of the study was to examine the relative salience of each of the sensory modalities evoked in the performance.

Method

One hundred and twentyfour audience members were asked to make written commentaries of the play **"Playground"** immediately after each performance.

Differential analysis of these commentaries revealed various clusters of response around the following factors:

(i) Visual effects of a specially constructed 'painting machine' which has an optionally moving easel face with variable speed.
(ii) A central female live actor who interacted with the rest of the multi-media.
(iii) Spoken Voice sextet.
(iv) Music from Soprano.
(v) Music from Cello.

Results

Although the work was written more or less with equal qualitative contribution for each media component, a simple frequency count of statements related to each medium revealed a strong weighing of responses in the order presented in Figure 1.

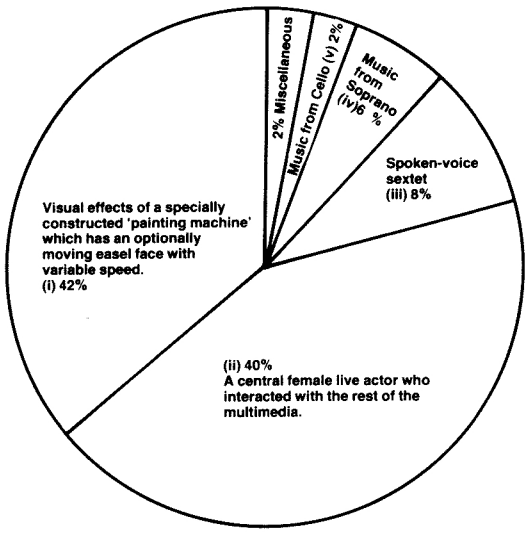


Figure 1. Percentage of statements relating to each of 5 major media components.

Commentaries relating to the visual and semantic (intellectulo-critical) aspects of the performance strongly overshadowed auditory sensations.

When statements were separated according to their negative or positive aspects, no significant difference between media was found in terms of a positive assessment (Figure 2). However, the number of negative criticisms displayed the same ordering effect noted in Figure 1 (Figure 3). Hence one may assume that the greater the salience of a component of mulit-media the more it is open to negative criticism, while positive evaluation appears unrelated to performance prominence.

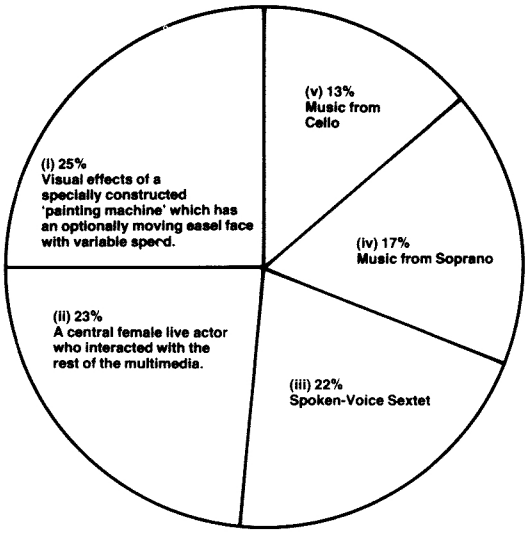


Figure 2. Percentage of positive media-related statements for each of 5 major media components.

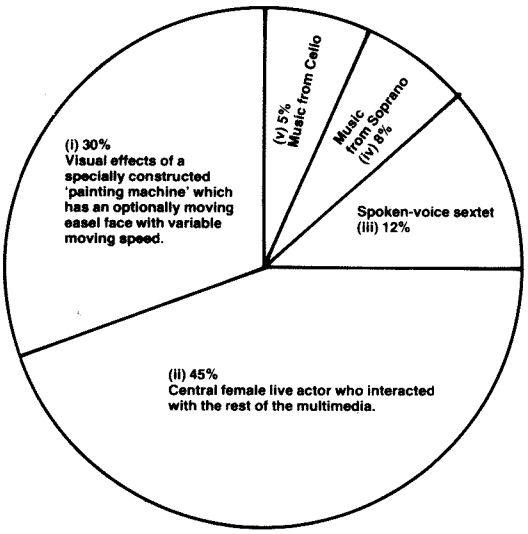


Figure 3. Percentage of negative media-related statements for each of 5 major media components.

Discussion

While a quantitative examination of the material collected for this study gives meaningful feedback to both the performers and author, the 'free-response' evaluation technique preserves the uniqueness of each individual's reaction.

From an aesthetic point of view it is important to note that the majority of people were found to be more sensitive to the **individual** contribution (Artist and Lead Actor), as against **collective** contribution (Spoken Voice Chorus). This is clearly relevant to attention-seeking/reducing techniques for a drama situation.

For therapeutic and individual discussion purposes the 'free-response' evaluation technique is unsurpassed, however it lacks the discrimination power of the differential techniques.

"Role Reversal"

Following the earlier audience response studies which experimented with various measurement techniques and methods of analysis, a fourth study was initiated combining all the important features of the previous studies.

The audience questionnaire was designed within the constraints of scientific methodology, the emphasis being on obtaining direct and meaningful information, readily accessible to statistical interpretation and able to be generalised

to the assessment of a wide variety of theatrical experiences.

It was important in this study that the act of completing the questionnaire be a positive contribution by the individual towards an appreciation of the performance, not an intrusion into it. The purpose was not only to provide valuable information to those involved in the play, but to add a new dimension to the role of the theatre-goer: the ability to act as one's own critic based on subjective experience.

Method

Two hundred and twenty-seven audience members completed, following each performance, a Questionnaire based on Cattell's 16 P.F. Personality Profile. Using a scale of 1-11, the audience was asked to assess on each of 16 personality variables:

(i) How do you see the Central Character of the play as portrayed by the actor?
(ii) What do you think the actress is really like in her everyday life?
(iii) How do you see the playwright of *"Role Reversal"*?

In addition, the following information was obtained from the playwright and central actor:

(i) The playwright's actual personality profile as obtained from Cattell's 16 P.F. Personality Profile Test.
(ii) The central actor's actual personality profile, once again from the same test, that is Cattell's 16 P.F. Personality Profile.
(iii) The playwright's description of the central character of the play, this description being made just after completing the final draft of the play.
(iv) The actor's description of the central character of the play, once again on Cattell's 16 P.F. form.
(v) The way the central actor perceives herself, not in character but in her everyday life.

Results

The personality profiles obtained were correlated against one another (Figure 4) and the results showed:

	Central Character (Actual)	Central Character (Audience)	Actor Actual	Actor (Audience)	Playwright (Actual)	Playwright (Audience)
Central Character (Actual)	1.00	.83[3]	.16	.32[2]	−.30[2]	.33[2]
Central Character (Audience)		1.00	.36[2]	.71[3]	−.08	.06
Actor Actual			1.00	.22	−.09	.45[3]
Actor (Audience)				1.00	.36[2]	.26[2]
Playwright (Actual)					1.00	.04
Playwright (Audience)						1.00

1 $P < .05$
2 $P < .01$
3 $P < .001$

FIGURE 4 Correlation Matrix of "Role Reversal" Scale Scores.

(i) A very high (.83) correlation was obtained between the playwright's description of the central character and the audience's appraisal of her.
(ii) A very high (.71) correlation was obtained between the audience's estimation of the real personality of the actor and the audience's estimate of the central character.
(iii) A very low correlation (.16) was obtained between the actor's actual personality profile and the playwright's description of the central character.
(iv) A moderately low correlation (0.36) was obtained between the actual personality profile of the actor and the audience estimate of the central character as the actor portrayed her on stage.

The individual profiles showing comparisons on each of the 16 variables measured reveal (see Fig. 5) on which factors discrepancies and similarities occurred. Figure 5 omits the graphs for Actor (actual) and Playwright (actual). These comparisons enable the determination of those personality characteristics most salient to the audience and hence of greatest importance to the playwright and actor in communicating the play to the public.

Discussion

From the results obtained it is apparent that the actor was able to mask her actual personality structure in the process of acting out the central character, thus statistically proving that acting as a phenomenon exists.

The playwright's concept of the central character was very similar to both the audience's and actor's perceptions of that character. Is this a possible index of success in both the writing and direction of this play, or more generally of a play?

As a basic control factor the actor's actual 16 P.F. Test Profile showed only a very low correlation with the playwright's description of the central character, showing that acting must take place for the character to be conveyed as the playwright wishes.

It appears that it is possible, with little intrusion into the privacy and time constraints of the audience, to collect data of statistical significance in terms of measuring the efficacy re playwright's intent and audience perception of a theatre experience. In addition, it was the observation of the authors that the completion of the questionnaire appeared to be in itself a rewarding activity, adding to the audience's overall experience of the performance.

Analysis of data collected in this manner provides comparatively objective information for a critique of a theatrical experience. Such objectivity may help rationalise the sometimes individualistic (if not idiosyncratic), unknowledgeable, assumptive, obscurant, esoteric, self-indulgent, personally-biased philippics one reads in the press from time to time.

Conclusions

The general experimental design for discovering the determinants of attitude change and/or evaluation is a simple one. Some sort of response must be measured before and after the interpolation of some significant act involving the

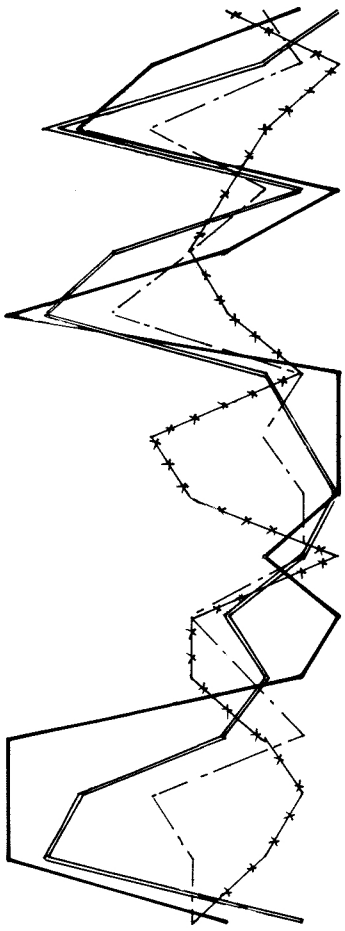
Factor	Low Score Description	Standard Ten Score Average 1 2 3 4 5 6 7 8 9 10	High Score Description
A	Reserved		Outgoing
B	Less Intelligent		More Intelligent
C	Affected by Feelings		Emotionally Stable
E	Humble		Assertive
F	Sober		Happy-Go-Lucky
G	Expedient		Conscientious
H	Shy		Venturesome
I	Tough-minded		Tender-Minded
L	Trusting		Suspicious
M	Practical		Imaginative
N	Forthright		Shrewd
O	Placid		Apprehensive
Q_1	Conservative		Experimenting
Q_2	Group dependent		Self-Sufficient
Q_3	Undisciplined		Controlled
Q_4	Relaxed		Tense

FIGURE 5 **'Role Reversal' La Mama Theatre 1983 — 16 P.F. Test Profile**

Central Character (as seen by Playwright)
Central Character (as seen by Audience)
Joanna Eversteyn (as seen by Audience)
Playwright (as seen by Audience)

subject of evaluation. However, without an adequate measuring instrument, as was the case in attempting to assess audience attitudes to multi-media theatre, the results of such studies will not fall into any general compelling pattern.

In order to obtain a data bank of audience responses and feelings, and to test for the effectiveness of different types of measuring instruments, four types of evaluative instrument were assessed, one for each of four plays presented by the senior author.

While not advocating the superiority of any one technique, the research presented here clearly shows the range of possibilities open to the researcher wishing to examine, for whatever purpose, the responses of a group of individuals to the theatrical experience.

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from page 22

obvious importance) come at times dangerously close to just such a view — and here they readily betray links with certain outdated avant-garde poetics.
More in keeping with the facts as they stand (and more important from a theoretical viewpoint) seems to me an acceptance that theatrical pleasure arises and is maintained in an unbroken dialectic between the frustration and satisfaction of expectations. Thus, the fragile balance is kept between the pleasure of discovery, the unexpected and the unusual, on one hand, and the pleasure of recognition, **deja vu** and the anticipated on the other. To upset this balance in either direction — as we know from experience — means threatening the success of the complex communicative interaction which constitutes the very life of theatrical performance.

MARCO DE MARINIS
Translated by Paul Dwyer.

Photography by Peter Lyssiotis and Concrete Poetry by Jas Duke, from **The Products of Wealth**

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